



LEONARD NIMOY: SPECIAL COMMEMORATIVE ISSUE

STAR TREK

THE OFFICIAL MAGAZINE

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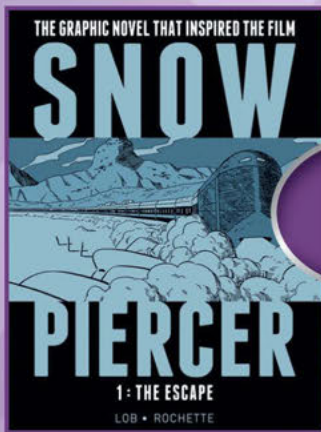
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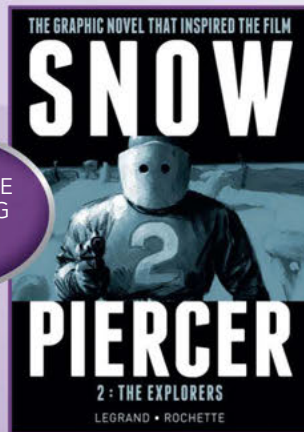
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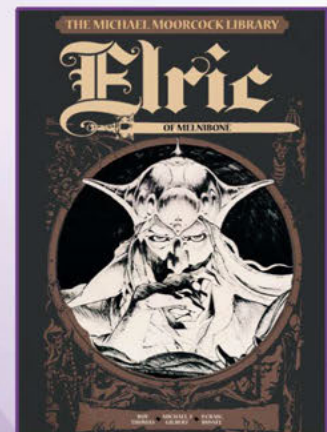


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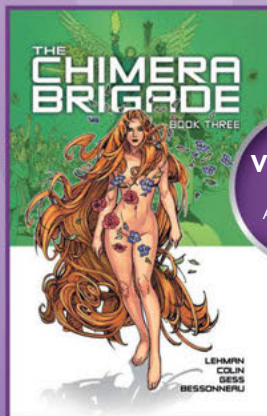


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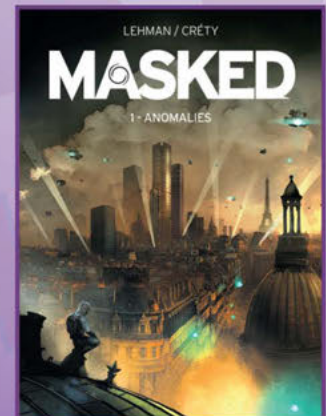
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YOU HAVE BEEN,
AND ALWAYS
SHALL BE,
OUR FRIEND.

It's late afternoon, and through my office window I see a clear blue sky, the Sun casting lengthening shadows on the street outside. It's a unique kind of light, the beginning of the end of another day, and once again I'm reminded of Leonard Nimoy's final message on Twitter – a beautiful, simple line of poetry that lingers in the mind, and has done so ever since the great man passed away in February: *"A life is like a garden. Perfect moments can be had, but not preserved, except in memory."*

Spock may have found this special tribute issue of *Star Trek Magazine* to be an illogical attempt to prove his progenitor wrong, but as Bones might say, "Damn your Vulcan logic!" The memories are the important thing, and in these pages we seek to preserve some of the many perfect moments that Nimoy gave to us through his portrayal of Spock – the character that he made so real, so undeniably *Star Trek*, that his face, his voice, his performance, is etched indelibly on our collective consciousness. He was there at the series' inception, and embraced being a part of the *Star Trek* universe until he had nothing left to give. That's something wonderful.

In this celebration of a life well lived, I hope we've captured some of the essence of what Leonard Nimoy and Spock mean to *Star Trek* fans everywhere. It's been a privilege to put the issue together.

One last thought on that final tweet. Nimoy was right: A life is like a garden, and the seasons pass by too quickly, so make the most of each and every moment.

Live Long and Prosper.

Christopher Cooper
Editor

STAR TREK



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LEONARD NIMOY

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status report

LET'S CELEBRATE

CBS unveils 50th Anniversary Logo

You'll be seeing an awful lot of the Starfleet Delta emblem in 2016, with this special 50th anniversary design (see left) – recently revealed by CBS – set to grace merchandise packaging and publications across the year.

2016 may still be five months away, but it's already shaping up to be a wonderful year for *Star Trek* fans. The return in July of the newly restored, original *U.S.S. Enterprise* filming miniature (at 11ft long, there's little that's miniature about it!), to its home at the Smithsonian Museum in Washington DC has been long anticipated, and there's more to look forward to with the already announced live orchestral tour of music from the franchise – *Star Trek: The Ultimate Voyage* – undertaking a 100 city, worldwide tour throughout the year.

CBS are keeping their plans for the upcoming anniversary year close to their gold, red and

blue uniformed chests, but *Trek*'s half century looks certain to be marked by a massive, cross-platform panoply of celebratory content sure to please fans across the globe, including director Justin Lin's long awaited *Star Trek* movie sequel, due for release on July 8th – just about a year from now, in fact! We can't wait.



As *Star Trek Magazine* prepares its own plans for next year, we'd like to hear what you'll be doing to celebrate 50 years of *Star Trek* – and what you would like to see featured in these pages during 2016. Email us at starttrekmagazine@titanemail.com, and let us know.

MORE GENRE-CROSSING FROM IDW

August sees IDW leaping across franchises once again, to explore ever stranger new worlds. This time out, writer Mike Johnson and artist Angel Hernandez beam Kirk and company into the DC Universe, where they meet Green Lantern (AKA Hal Jordan) and learn which members of the crew (or their enemies) have been chosen as bearers of six Lantern rings...

Meanwhile, IDW's "Five Year Mission" continues with "Deity", in which the *Enterprise*

crew discover an uncharted world whose inhabitants worship a group of vengeful gods – gods that don't take much of a liking to Kirk and his valiant crew. Mike Johnson again pens this two-part story, with art from Tony Shasteen.

Finally, the enjoyable *Star Trek/Planet of the Apes: The Primate Directive* by Scott and David Tipton gets the trade paperback treatment, featuring 120 pages and a cover by Rachael Stott.



Photo from the
'Shekhina' series, by
Leonard Nimoy.
Photographs reprinted by
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THE OTHER SIDE OF THE LENS

Nimoy Photography Exhibition

From May 1st to July 15th, 2015, Alamance Arts in Graham, North Carolina played host to an exhibition of Leonard Nimoy's photography, featuring 43 images and encompassing 50 years of his work.

"On the Other Side of the Lens: The Photography of Leonard Nimoy" featured photographs from Nimoy's final collection, "Eye Contact", alongside examples of his early work,



Photo courtesy of Seth Kaye Photography

self portraits, "Shekhina", his "Classic Nudes" and "Dance" series, and "Landscapes".

Bonnie Moss, primary sponsor of Nimoy's 2010 "Secret Selves" exhibition at the Massachusetts Museum of Contemporary Art, explained to *Star Trek Magazine* that the event, planned before Nimoy's death in February, had his full backing. "His final gift was approving and supporting a comprehensive photography exhibition [which I'd] proposed and facilitated for my home county. Never anticipating it to become a memorial event, it was nevertheless the first such show since his passing," Moss said, "Hopefully [this will be] a fitting retrospective of the life and legacy of Leonard Nimoy."

"In this collection I am concerned with artful voyeurism," Nimoy had previously explained, describing the inspiration behind his "Eye Contact" series, "The model is given license to explore a personal experience which is



Bonnie Moss at Alamance Arts

often quite moving, although the photographer's presence inescapably alters the moment. It is the instant between the private and the seen, that brief affirmation of the self which I find deeply affecting."

If you were unable to get to Alamance Arts during the run of the show, there is a permanent exhibition of Nimoy's photography at the R. Michelson Galleries in Northampton, Massachusetts, and the Massachusetts Museum of Contemporary Art in North Adams, MA.



HARVE BENNETT 1930-2015

The Man Who Saved *Star Trek*



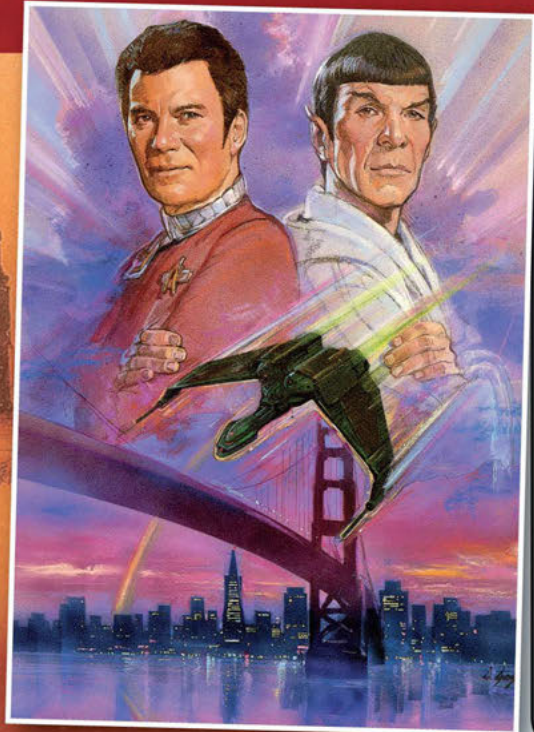
Harve Bennett in *Star Trek V*

Harve Bennett was the unsung hero of *Star Trek*. Everyone rightly celebrates Nicholas Meyer and the cast's contributions to the original movies, but without the veteran TV producer, the fate of the franchise could have been very different. The movies could have stalled, and we'd have no *Next Generation* or beyond. He was invaluable.

In 1980, *Star Trek: The Motion Picture* was a hit to the tune of \$82.3m (about \$272m in today's money, only \$14m behind J.J. Abrams' reboot), but it cost Paramount a hefty \$35m to produce (north of \$150m), and the studio simply wouldn't stomach the excessive budgetary and scheduling overruns that the Robert Wise-

directed/Gene Roddenberry-produced picture had incurred.

The job ultimately fell to Bennett, who had worked on such classic TV shows as *Mod Squad*, *The Six Million Dollar Man* and *The Bionic Woman*, to steer the sequel into more cost-effective space. In lesser hands that would have meant a loss of quality, but Bennett's efforts resulted in *Star Trek II: The Wrath Of Khan*, universally regarded as the best *Star Trek* film, setting the watermark for all incarnations of *Star Trek* that followed. His collaboration with Nicholas Meyer yielded career-best work from William Shatner, Leonard Nimoy, and Ricardo Montalban as memorable villain Khan.



When he came on board the *Enterprise*, the Chicago-born Korean War vet and former TV executive was a *Star Trek* newbie, and had to cram-view every episode of the original series just to get the job. It was worth it, because it was Bennett who chose Khan from the episode "Space Seed" to be the villain at the heart of the second film. His work on *Khan*, *The Search For Spock*, *The Voyage Home* and *The Final Frontier* formed the bedrock of the *Star Trek* franchise we have today, showing that you could juggle money, egos, and schedules with genuine skill and panache to make top-notch science fiction that didn't cost the Earth. He even hit a franchise high point when *Star Trek IV* became the first movie to cross the then-magic \$100m mark in 1986 (\$239.6m in 2014). He helped Nimoy get the job directing *The Search For Spock*, weathered Shatner helming *The Final Frontier*, co-wrote *Khan* (un-credited) and *The Voyage Home*, and penned *The Search For Spock* on his own. It's hard to conceive of a better run of *Star Trek* writing than that, with the holy trinity of Kirk, Spock, and McCoy never more vividly realized or acted.

It's sadly fitting that he died in the same week as Nimoy, because Bennett and Nimoy together blazed the *Star Trek* trail throughout the 1980s, and maintained a rarely replicated level of quality and success. It was Bennett himself who persuaded Nimoy to return to *Star Trek* following *The Motion Picture*: "I said, 'Leonard, if you come back, I'm going to give you the greatest death scene since Janet Leigh in *Psycho*,'" he told *startrek.com* in 2010, also pragmatically saying, "I resurrected the franchise. That would be my contribution."



GRACE LEE WHITNEY 1930-2015

Janice Rand's Longest Trek

Grace Lee Whitney was an unforgettable presence in the original *Star Trek* cast, sparkling on-screen as dedicated Starfleet officer Yeoman Janice Rand. But her time aboard the *Enterprise* was short-lived, and after appearing in just 8 episodes of the first season she was dropped from the show.

"They wanted William Shatner to have romances in each episode with a different person," Whitney revealed in one interview, "because for him to be stuck with one woman was not good for him, and it wasn't good for the audience. That's what they told me, so I was written out."

This rejection led to personal difficulty for the actress, who turned to alcohol and drugs, eventually finding herself living on Hollywood's Skid Row. A timely intervention, including help from former co-star Leonard Nimoy, helped turn her life around, and she would return to *Star Trek* to reprise her role as Rand in *The Motion Picture*, *The Search for Spock*, *The Voyage Home*, *The Undiscovered Country*, and alongside George Takei in *Voyager* episode "Flashback".



Whitney returned in *The Search for Spock*

Turning her trials into a positive, Whitney would later draw on her experiences of addiction (which she revealed in 1998 autobiography "The Longest Trek: My Tour of the Galaxy") to help others who faced similar problems with substance abuse, and this work would become a cornerstone of her life.

Born in Ann Arbor, Michigan, Whitney's professional career began as a singer on local radio, and blossomed in Chicago nightclubs where she would open for music legends Billie Holiday and Buddy Rich. Amongst her many TV and musical roles, she would also appear in the Billy Wilder screen classics *Some Like It Hot* and *Irma la Douce*.

TO BOLDLY BREW

Coffee Break as the ISS Goes Hi-Def



Life on the International Space Station isn't all space walks and scientific experiments – there's room for some *Star Trek* related fun too, as crew member Sam Cristoforetti recently proved when she tweeted a picture of herself admiring the view of Earth in full *Voyager* uniform. But the tweet wasn't all in jest – the crew were genuinely awaiting delivery of an espresso machine and six specially developed zero-g cups, enabling them to enjoy a hot beverage while also providing data "on the passive movement of complex fluids as part of the Capillary



It's a long haul to get a decent cup of joe aboard the ISS

Beverage investigation," according to NASA.

As if the view through the porthole wasn't stunning enough, the crew of the ISS have another new toy to play with – a 65-inch high-definition viewscreen that wouldn't look out of place on any Starfleet vessel.

Based around a portable, ambient light rejection screen and a 1080p laser projector, developed by Screen Innovations for NASA, the viewscreen can be unfurled in any of the space station's modules in seconds, and attached to the station via bungee cords.

GOT, GOT, GOT, SWAP!

Rittenhouse Release Voyager Trading Cards



Trading cards continue to be an amazingly resilient collectible, and Rittenhouse take things one step beyond with special autographed cards inserted into random packs.

Their latest range – *Star Trek Voyager: Heroes and Villains* – hits stores this August, and each box of retail packs is guaranteed to feature three signed cards. There are 100 cards to collect, with 24 packs in a box, and 5 cards in every pack.

In total there are 50 different autograph cards, signed by series regulars including Kate Mulgrew, Jeri Ryan, Roxann Dawson, and Robert Beltran, plus guest stars Marina Sirtis, Jonathan Frakes, John Rhys-Davis, and *Seinfeld* actor Jason Alexander, who played Kurros in *Voyager* episode "Think Tank."

Special edition cards include the 9 card "Black Gold" gallery, and the 8 card



"Relationships" gallery, which will feature Gold parallels that are numbered to 100. Collectors should also look out for 11 "Aliens" inserts – with one card included in each box.



STAR TREK ONLINE REMEMBERS SPOCK

Permanent Memorials on Vulcan and New Romulus

Leonard Nimoy was a part of the *Star Trek Online* family – he helped Cryptic Studios announce the development of the game at the 2008 *Star Trek* convention in Las Vegas. A few months later, he was the first *Trek* actor to join *Star Trek Online*, recording dialogue that is heard throughout the game. Every time a Starfleet character levels up, it's Nimoy who congratulates them.

The outpouring of emotion after his death on February 27th 2015 made it clear to the development team at Cryptic Studios that *Star Trek Online* should add a permanent memorial to the game.

As soon as word of Nimoy's death spread, players started gathering at the fountain on Vulcan to share stories, mourn, and simply pay their respects to the actor and his character. The impromptu memorial lasted for more than a week.

"We lost someone dear to us," said Executive Producer Steven Ricossa. "All of us. Not just the

people of the *Star Trek* community, but anyone who ever tried with varying success to make the Vulcan salute. Anyone who ever said 'Live Long and Prosper,' whether or not they knew who brought that phrase into the cultural lexicon, and anyone who can understand the impact a positive public figure can have on the world."

Star Trek Online artists Samuel Wall and Ian Castaneda worked through the week after Nimoy's death on a memorial that could be added to the game. In the end, it was decided that Nimoy needed more than one memorial – a statue on Vulcan in place of the fountain where players had gathered to share their grief, and one on New Romulus, where Spock's efforts at reunification had made such an impact on the people of the Romulan Republic.

But Nimoy is not the only *Star Trek* luminary we have lost, so memorial plaques have been added to Earth Spacedock, the First City of Qo'noS, and New Romulus to honor others in the *Star Trek*



family who have passed into the undiscovered country. Players can interact with these plaques and read the names, dates of birth and death, and personal quotes where possible.

In this way, Cryptic Studios and *Star Trek Online* hope to honor the memory and contributions of all those who helped make *STO* possible.

SUBSCRIBE TODAY

The image displays three issues of Star Trek magazine. The leftmost cover is the 20th Anniversary issue of Star Trek: Voyager, featuring the main cast and the ship. The middle cover is the 'Myths & Legends' issue, featuring Spock. The rightmost cover is a special commemorative issue for Leonard Nimoy (1931-2015), featuring Spock. Below the magazines, three digital versions are shown on a tablet, a tablet, and a smartphone. The tablet on the left shows a tribute to Leonard Nimoy. The tablet in the middle shows a photo of Spock. The smartphone on the right shows the magazine's 50th anniversary cover. A circular badge on the right says 'ALSO AVAILABLE DIGITALLY'.

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ROXANN DAWSON TREK COUTURE MUDD
LEONARD NIMOY: SPECIAL COMMEMORATIVE ISSUE
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TREK GOES CLASSICAL
20TH ANNIVERSARY
VOYAGE
DST3
TREKING THE CONVENTION CIRCUIT
PLUS: THE SECOND FIVE
LEONARD NIMOY
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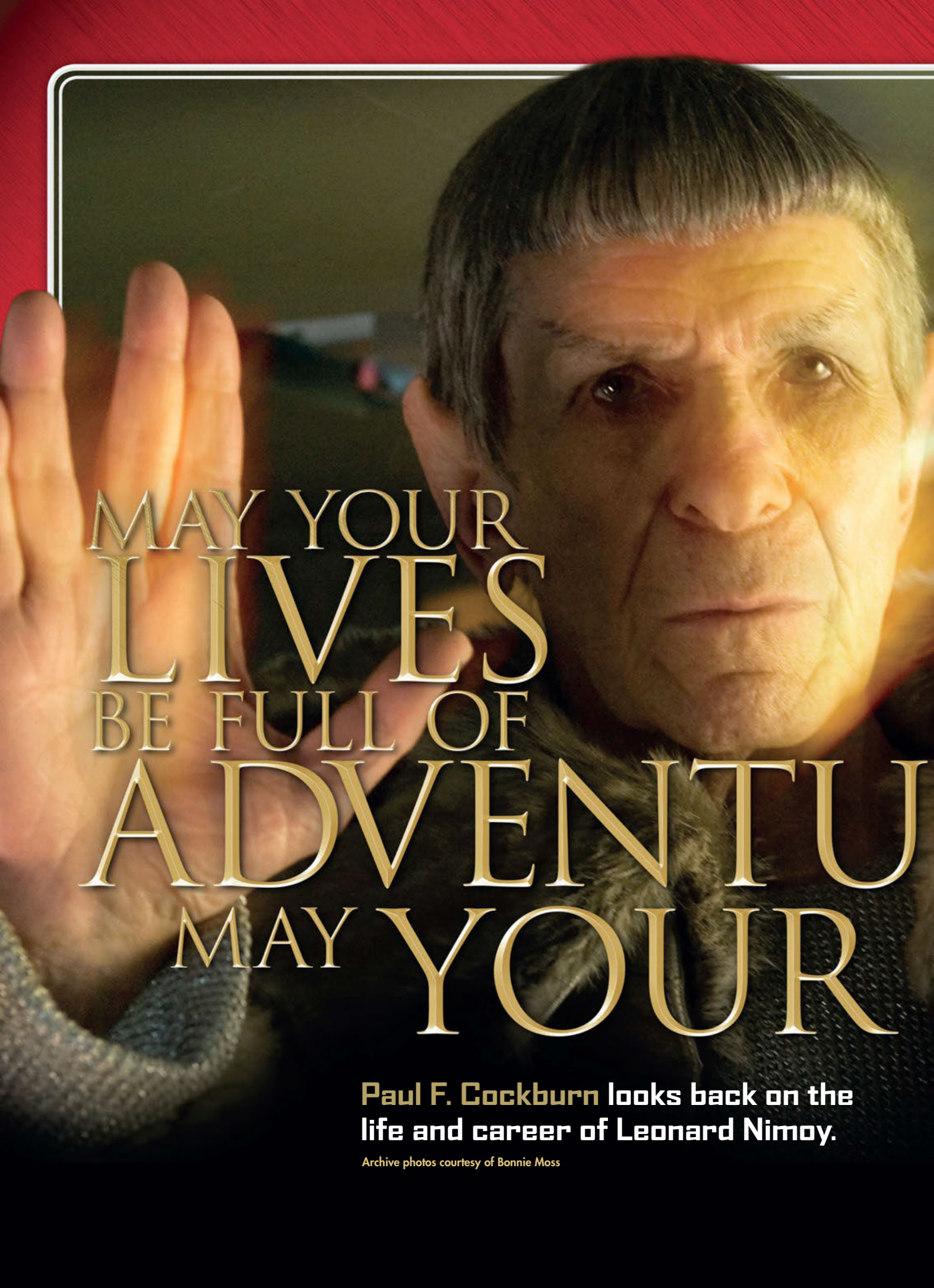


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MAY YOUR
LIVES
BE FULL OF
ADVENTURE
MAY YOUR

Paul F. Cockburn looks back on the
life and career of Leonard Nimoy.

Archive photos courtesy of Bonnie Moss

It wasn't the first time Leonard Nimoy had told this particular anecdote on stage at a *Star Trek* convention; nor would it be the last. Yet in early May 1999, explaining the origins of the world-famous Vulcan salute ended up being one of the most significant personal moments in the actor's life.

Not that such a possibility had crossed Nimoy's mind, back in 1967 while working on "Amok Time," the episode that launched *Star Trek's* second season and provided viewers their first glimpse of Spock's home world. With filming schedules being ever tight, Nimoy had simply had little time to come up with an idea for a suitably "Vulcan" salute.

Yet, within days of "Amok Time" being broadcast, Nimoy was surprised when people in the street made the "Vulcan" sign at him. Nor did it ever stop. Nearly half a century later, as news of the actor's death spread around the globe, the salute became a "meme" across social media. NASA astronaut Terry W. Virts even photographed himself giving planet Earth the Vulcan salute from the International Space Station.

Back in early May 1999, however, Nimoy

found himself about to tell the story to what he feared might be a hostile audience; an audience at FedCon VII in Bonn, Germany. He was about to tell many thousands of German *Star Trek* fans that not only was one of their favorite characters played by a Jewish man, but that an important aspect of Spock's whole culture was directly derived from the Jewish faith.

By that point, Nimoy had successfully "avoided" visiting Germany for decades, the only notable exception being a brief promotional trip connected to his feature film directorial debut, *Star Trek III: The Search for Spock*. One aspect of that visit had seemingly confirmed his doubts about the nation and its people – a tour guide's sadness at all the architectural destruction during the Second World War, rather than any regret at the obscene loss of life among the country's Jewish population. "I went carrying a lot of emotional baggage about the country and the people, and I was still carrying it when I returned," Nimoy admitted later.

Knowing that he was scheduled to speak twice at FedCon VII, on both the Saturday and Sunday, Nimoy had prepared two talks: Saturday's

would be based around a couple of behind-the-scenes videos he had brought with him, while Sunday's was when he planned to share his "shin" story. Technical problems on the Saturday, however, robbed him of the videos, so he resorted to a Q&A session, which was when the audience took matters out of his hands.

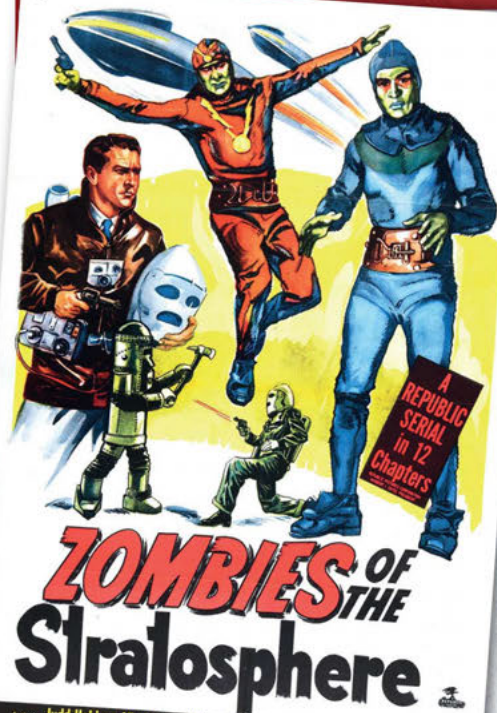
To Nimoy's total surprise, someone in the balcony asked him about *Never Forget*, a TV movie he had made a few years earlier, dramatizing an Auschwitz survivor's legal battle in California against a group of professional Holocaust deniers, in which Nimoy had both starred and also co-produced.

"I don't think the film ever played in Germany, but fans do find a way to weed out the work," Nimoy wrote later. "Thanking the questioner, I promised to respond to that question tomorrow. I didn't want to get ahead of myself with the Jewish story, but what I wanted turned out to be irrelevant. Within a few moments someone asked if I would talk about the origins of the Vulcan salute. Was it true that it had Jewish origins? Well, I thought, the time has come. And so I launched into my story.

RE,
DREAMS
COME TRUE



Nimoy hunts co-star Yul Brynner, in 1971 western *Catlow*



"LEONARD HAD GREAT EMPATHY FOR STRUGGLING ACTORS; HE'D BEEN ONE HIMSELF."

"I spoke about the Orthodox shul in Boston, of sitting with my grandfather, father, and brother in the men's section during the High Holidays. I described the Kohanim wailing their chant under their great tallisim, their hands extended toward the congregation, fingers splayed. I told of my fascination and my peeking in spite of my father's admonition. I told of how I introduced the salute into *Star Trek* and the Vulcan culture; and each time I demonstrated the gesture there was a blinding blizzard of flashbulbs popping, followed by friendly laughter. And when I was done with the story, the applause went on and on and on. I was moved to tears.

"The reaction was at once much more than I expected and greater than I could have hoped for.

It was welcoming, enthusiastic, and enormously generous. How could I have so miscalculated? How could my expectations have been so far afield from the reality I encountered? Could this indeed be a new Germany? After all, this audience ranged from teenage to mid-fifties, essentially a post-Second World War generation. Could I have prejudged them on a false assumption? In any case, it was I who felt transformed."

FROM BOSTON TO VULCAN

Leonard "Lenny" Simon Nimoy was born on March 26, 1931 in Boston, Massachusetts, to Max Nimoy and Dora (née Spinner), Ukrainian Jewish immigrants from the city of Liaslav in the then Soviet Union. His mother was a homemaker, while

his father owned a barbershop in the Mattapan district. Nimoy would later wonder to what extent his anti-German feelings had been internalized during the Second World War, even though he was only 10 years old when America entered the fray. Given that he and his elder brother Melvin had sold and delivered newspapers throughout the conflict, however, Nimoy later wrote that he had been "in daily contact" with the newspaper headlines. "Was my family caught up in the physical struggle, or in the Holocaust? Not that I was aware of at the time, but we were part of a strongly identified Jewish community in Boston and my sense of tribal connection was deeply felt."

Even at the age of eight, the young Nimoy already showed a strong interest in theatre and performance, originally in local amateur productions. Although his parents advised that he aim for a more stable career, his grandfather encouraged him to become an actor. Aged 17, Nimoy played Ralph in an amateur production of Clifford Odets' play *Awake and Sing!*, dealing with the struggles of a matriarchal Jewish family during the Great Depression. The experience "lit a passion" in Nimoy: "I never wanted to do anything else."

After graduating from Boston College, Nimoy began to pick up bit parts: aged just 20, he gained his first lead role in 1952 film *Kid Monk Baroni*. In his first autobiography, the infamously titled *I Am Not Spock* (published in 1975), Nimoy admitted to discovering a kind of "sanctuary" behind the

Elementary, my dear Vulcan



prosthetics needed to portray the titular leader of a street gang, who becomes a professional boxer to escape his life in "Little Italy," New York. "I found a home behind that makeup," he wrote. "I was much more confident and comfortable than I would have been, had I been told I was to play 'a handsome young man.'"

Fame and success, however, didn't follow, although there's a certain career irony in that one of Nimoy's subsequent minor screen appearances was as a humanoid alien in 1952 movie serial *Zombies of the Stratosphere*. Two years' military service then beckoned, during which time Nimoy produced a range of army talent shows, as well as making a few uncredited film appearances, such as an Army telex operator in the classic 1954 monster movie *Them!*

Back in civilian life in 1955, Nimoy returned to acting. Work, however, was intermittent at

first. By the early 1960s, Nimoy was gaining non-recurring roles on top television series of the time (such as *Bonanza*, *Rawhide*, and *The Twilight Zone*), but he still felt the need to establish his own acting studio to help ensure a more regular income for his first wife Sandi and their two children, Julie (born in 1955) and Adam (born 1956).

A role in a single episode of police series *The Lieutenant* probably felt like any other job to Nimoy, especially given that the show itself lasted just one season. Yet it was a career turning point, albeit indirectly: Nimoy's performance was noted by *The Lieutenant's* creator and producer Gene Roddenberry, who believed Nimoy would be ideal for a pivotal character in a "serious" science fiction show he was developing. The show was, of course, *Star Trek*; the character, the humanoid alien Mr. Spock.

Nimoy with "Kid Monk Baroni" leading lady Allene Roberts



I AM SPOCK

"The best thing that Gene Roddenberry gave to me when he offered me the part was to tell me that this character would have an internal struggle," Nimoy would explain later. "That part of the Vulcan dynamic would be the need to find logic in often illogical situations."

Nimoy never denied the extent to which *Star Trek* changed both his life and career. "I'm very grateful to Mr. Spock," he told British journalist Renate Kohler in 1971, while in the UK to film *Baffled!* with Susan Hampshire. "I didn't have a career before *Star Trek*, I just had a succession of jobs. I used to have to ask my agent what work there was. Now he asks me what I want to do. Thanks to Spock, I've been able to establish a relationship with audiences, and that's what acting is all about."

Yet those initial three years on the *Starship Enterprise* certainly were not the easiest of times for Nimoy. Quite apart from his growing reliance on alcohol – although he was always sober on set – the actor found that playing Spock for 12 to 14 hours a day, five days a week had its own consequences. Never one to easily walk away from a role, Nimoy repeatedly found it difficult to distance himself from the Vulcan Science Officer come Friday evening. Instead, he found himself acting more like Spock than himself until early Sunday afternoon, with the prospect of it all starting again come Monday.

Yet Nimoy was much more than just a consummate professional, according to those who worked with him. "Even before the show went on the air, Leonard Nimoy displayed his humanity

Leonard Nimoy makes his first appearance in the role that would make his name





Directing *The Voyage Home*

and concern for others," said Associate Producer Robert H. Justman in *Inside Star Trek: The Real Story*. "One day, he asked if he could sit in on one of our casting sessions. 'I'll read with all the people trying out. It'll help them a lot if they have another actor to play the scene with them.'"

"Leonard had great empathy for struggling actors; he'd been one himself, recently. But after successive readings with a bunch of actors all trying out for the same role, he confessed: 'Bob, I can't do it. If it's all right with you, I'd like to leave.' He held his stomach, in pain. He couldn't be part of the process knowing that all those unemployed actors needed the work but only one would get the job. The rest would have to endure another rejection in a whole lifetime of rejections."

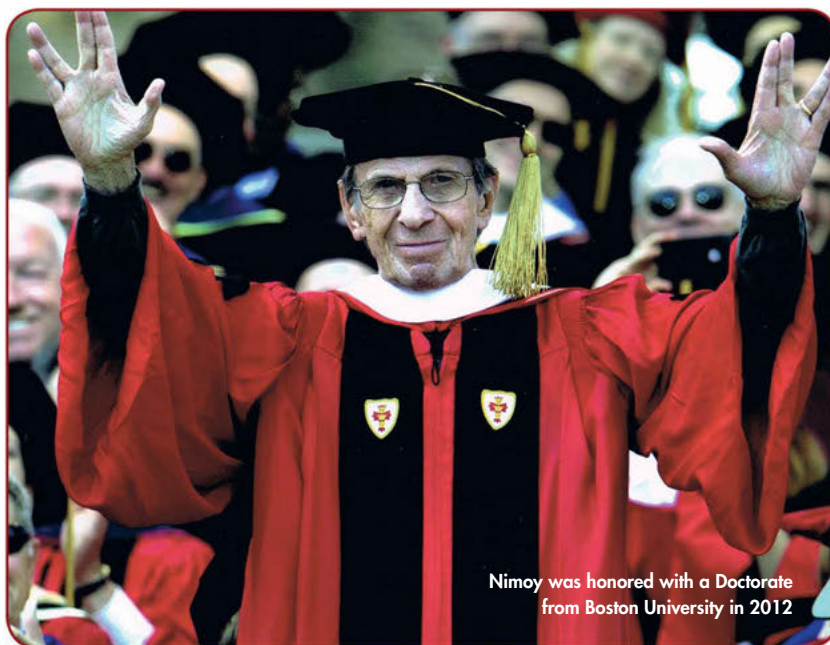
"HIS INTERESTS AND CONCERNS WERE FOUNDED UPON HIS FAITH AND BELIEF IN THE INHERENT DIGNITY OF EVERY HUMAN BEING."

Not that there weren't problems during the making of *Star Trek*. Nimoy's working relationship with William Shatner was at times fractious – thanks in part to the massive public interest in Spock which risked overshadowing the show's nominal lead. The pair only became genuine friends many years later, initially bonding during the filming of *Star Trek: The Motion Picture*. To Nimoy's regret, however, his friendship with Gene Roddenberry never recovered from a series of creative disagreements and business disputes during and after *Star Trek's* three-year run.

SPIRIT AND EXPERIENCE

After *Star Trek* ended, Nimoy moved on. Initially he replaced Martin Landau in Desilu Studios' other weekly show *Mission: Impossible*, after which he took some time out to study photography at the University of California, Los Angeles. Years later, Nimoy would publish acclaimed photographic studies including *Shekhina* (2002), an exploration of the feminine aspect of God in human form, and *The Full Body Project* (2007), focused on unorthodox female body sizes.

During the 1970s, Nimoy won acclaim for, among many stage performances, his run as Tevye



Nimoy was honored with a Doctorate from Boston University in 2012



Nimoy and Zachary Quinto



Leonard Nimoy with Susan Bay

"THANKS TO SPOCK, I'VE BEEN ABLE TO ESTABLISH A RELATIONSHIP WITH AUDIENCES, AND THAT'S WHAT ACTING IS ALL ABOUT." LEONARD NIMOY

in *Fiddler on the Roof*, as Randle McMurphy in *One Flew Over the Cuckoo's Nest* (the role taken by Jack Nicholson in the 1975 film adaptation), and Sherlock Holmes. Later he would tour his one-man show *Vincent*, based on the life of the artist Vincent van Gogh, to great acclaim. Film appearances were relatively rare, although he contributed a chilling performance in Philip Kaufman's well-regarded 1978 remake of *Invasion of the Body Snatchers*.

Of course, *Star Trek* never entirely went away. As the series enjoyed a spectacular second life, courtesy of syndication and overseas sales, voicing Spock for the animated *Star Trek* series in the early 1970s proved to be just the beginning. In 1979, *Star Trek: The Motion Picture* commenced a new cinematic life for Spock, as well as Nimoy's own involvement as writer, director and producer. Nimoy would

also prove to be the only original cast member to survive *Star Trek's* "reboot" in 2009.

His renewed connection with *Star Trek* happily coincided with marriage to his second wife, Susan Bay. Her cousin, Rabbi John L. Rosove of Temple Israel of Hollywood, would deliver the eulogy at Nimoy's private funeral in March 2015. "Leonard shared with me after he and Susan married 26 years ago that he had never met a woman like her, never had he loved anyone so dearly and passionately, that she'd saved his life and lifted him from darkness and unhappiness in ways he never thought possible. His love, appreciation, respect, and gratitude for her transformed him and enabled him to begin his life anew.

"Leonard's Hebrew name was Yehudah Lev, meaning 'a Jew with a heart.' His interests and concerns were founded upon his faith and belief in the inherent dignity of every human being,

and he treated everyone, regardless of station, friend or stranger, with kindness and respect. His world view was enriched by his Jewish spirit and experience. He cared about all the right things, about promoting the Jewish arts, about peace and reconciliation between people and nations, and about greater justice in our own society."

Perhaps nowhere had that become clearer to Nimoy than at FedCon VII, back in 1999. At the close of the convention, all the guests appeared on stage to take a final bow. Nimoy told the audience: "I will take home memories which will be with me for a long time. I am often asked if there is anything I still would like to do. I have been blessed. My hopes and dreams have all been fulfilled. May your lives be full of adventure, may your dreams come true... and may you live as I do, in the warmth of love. *Leben sie lange und in frieden*. Live long and prosper!" 🖖

LEONARD NIMOY

A FASCINATING MAN

PART ONE

From “The Cage” to *Star Trek Into Darkness*, Leonard Nimoy’s portrayal of Spock was a unifying force in the *Star Trek* universe. In this classic interview from 2012 – his last for *Star Trek Magazine* – the actor, director and photographer spoke about his life and career, and finding himself as much in demand as ever despite having recently announced his retirement. **Words:** Tara Bennett

Never say the universe doesn’t have a sense of humor. Across the tapestry of human life and experience on our fair planet, there are infinite examples of the playful irony the cosmos serves up which are infinitely fascinating and diabolically amusing.

Take for instance, the case of Leonard Nimoy. He’s an exemplar of the contemporary Renaissance man, having spent his entire life relentlessly exploring his artistic voice through acting, photography, and poetry. Yet 81 years into his extraordinary life, the character to which Nimoy will forever be most inextricably linked – *Star Trek*’s beloved half-human/half-Vulcan scientist Mr. Spock – is one that exemplifies a life devoid of emotional, impulsive, and illogical pursuits.

Fascinating, indeed.

Luckily for the universe, Nimoy is a man who can see the humor in such a dichotomy, especially as it applies to his own life. But then he knows that the great contradictions that have shaped his career and artistic legacy have afforded him an incredible array of fortuitous opportunities, once-in-a-lifetime experiences and real kinship with an entire planet of fans that truly credit him, and Mr. Spock, as a life-changing influence on their own lives.

Sitting down for an exclusive voyage down memory lane with *Star Trek Magazine*, Nimoy discusses with us the disparate influences on



“I ADMIRE HIM AND I RESPECT HIM. I WOULD RATHER BE IDENTIFIED WITH SPOCK THAN ANY OTHER CHARACTER ON TELEVISION.”

his life, career, and artistic expression, and how a little television show called *Star Trek* spun his life around on its axis for the better.

THE TREK EFFECT

“When I was 17,” Nimoy intones in his extraordinarily warm voice, “I made the decision that I wanted to be an actor, not only to entertain people but to offer some kind of enlightenment to help people understand their lives and the world we live in. Being involved with *Star Trek* has accomplished that with an exchange of ideas and enlightenment that I’m very proud of.”

Now, 46 years into his close involvement with Gene Roddenberry’s seminal science fiction franchise, Nimoy has never had the love/hate relationship with the series that some of his fellow castmates have struggled with over the decades, regardless of what some may have heard or come to understand.

Nimoy explains, “I made a big mistake in the early ‘70s when I wrote my first book about my *Star Trek* experiences. I wrote a chapter in that book about how I was identified in an airport by a lady who introduced me to her child as Mr. Spock. This child looked at me and did not see Mr. Spock,” he chuckles. “So I wrote a chapter about the difference between myself and the character in an effort to give the readers some insight into how an actor goes about building a character. It’s partially





"STAR TREK, THE FRANCHISE, OFFERS A VERY BROAD CANVAS AND THE QUESTION IS: WHAT DO WE WANT TO PAINT ON IT?"

from him or herself and it's partially from using elements of other people we may know. I called that chapter, 'I Am Not Spock,' meaning simply that I'm an actor who portrays Spock and this is how I go about doing it.

"In the same book," Nimoy continues, "I said if I was given a chance to identify with any character on television, I would choose Spock. I admire him, I like him, and I respect him. I would rather be identified with Spock than any other character on television. But the mistake I made was in using that title, 'I Am Not Spock,' as the title of the book. People assumed I was rejecting Spock and *Star Trek* but they didn't read the book. If you read the book, you'll find quite the opposite."

The proof of that is in how closely attached Nimoy has remained to all the various iterations of *Trek* over the decades, even most recently lending his voice as Spock Prime to the *Star Trek Online* MMO. Nimoy attributes that steadfast connection to the fact that the franchise has remained true to Roddenberry's original intent, providing hope to humanity even in our darkest times. "I think it's terribly exciting to sit down and watch the *Enterprise* slip its berth and leave its dock into the sky. If there's a problem out there, we're venturing out there to find out what we can do about it. I think it's so exciting for people to view that experience."

THE BURDEN OF COMMAND

Star Trek hasn't just provided Nimoy with an acting outlet for close to half a century. It also served as a creative springboard allowing – and pushing – him to explore his skills as a screenwriter and a director even when those weren't avenues he ever intended to explore. Nimoy admits accepting the call to helm both *Star Trek III: The Search for Spock* and *Star Trek IV: The Voyage Home* represented a period of great creative and professional evolution in his life.

"Interestingly enough, I never, never set out to be a director," he explains. "I only set out to be an actor. But when they offered me the chance to direct, I thought I would be

Kirk and Spock – *Star Trek*'s dynamic duo

would ever be able to understand any communication with aliens because of the inherent chasm of evolution between us. That in turn sparked Nimoy's creative focus to our own communication disparities between species on Earth, like the enigma of interpreting humpback whale songs, which would then become the cornerstone of *Star Trek IV*.

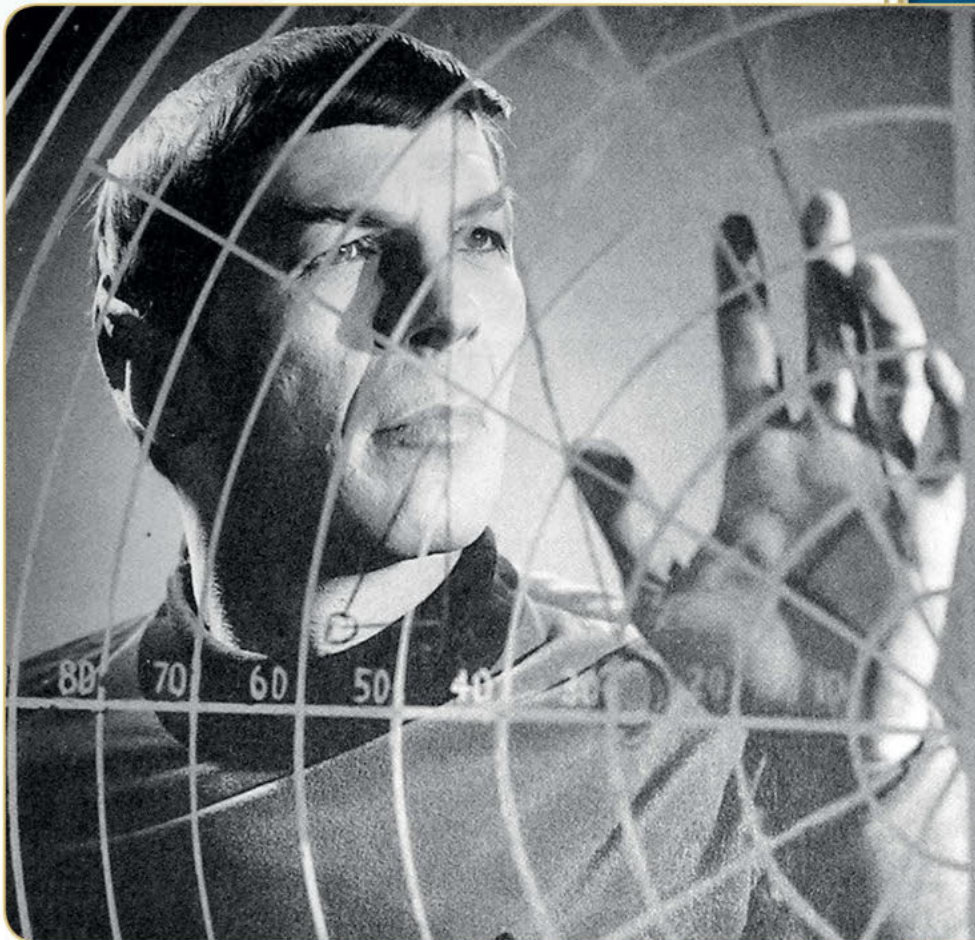
"I spent an awful lot of time researching humpback whales and talking to people about how whales live and function and connect to each other," he says. "Environmental issues were on my mind in terms of my concerns about endangered species and what was happening to our planet in terms of the physical concerns, so all of that found its way into the script.

"I was also dedicated to the idea of finding some humor [in that film]," he adds. "In the two previous films, we dealt with a lot of conflict, anger, hostility, and with people dying. I thought it was time to have a lighter touch and the only way I could do it was taking on the responsibility of command. When you talk about the burden of command, I thought at the time I am now totally responsible for developing a *Star Trek* movie that wasn't

short-changing myself if I didn't at least put my hand in there and try it. I did two or three episodes of various TV shows first, and then *Star Trek III* and *IV*."

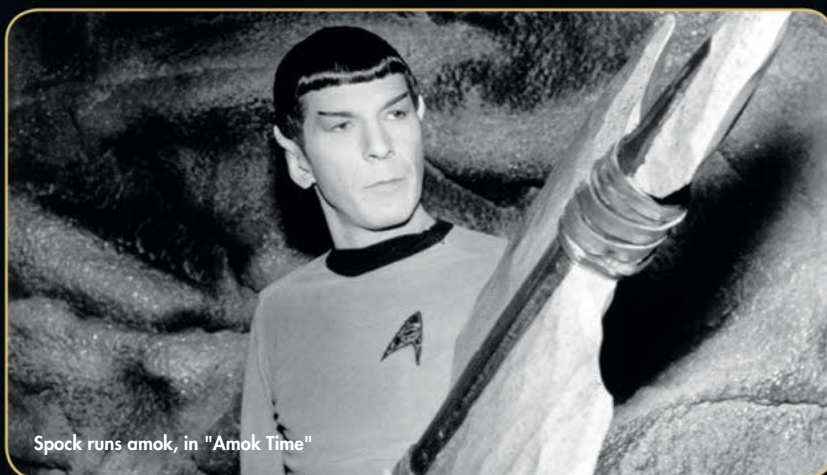
Reminiscing on those experiences, Nimoy says, "The first time I directed for *Star Trek III: The Search for Spock*, we knew exactly what had to happen at the end of that movie, which was to resurrect the Spock character. I think it was done creatively and I think it was done respectfully. Others might have found some more interesting or exciting way to do it, but we did the job that had to be done. Having done that and with the film having opened successfully, when Paramount asked me to do another *Star Trek* movie I took it very, very seriously to find some ways to expand the idea and expand the audience's experience. I spent the next two years almost exclusively working on that movie. I took very little other work during that period. The first two months were spent developing the ideas and we took trips to Massachusetts to talk to various scientists at Harvard and MIT, including [Professor of Physics Emeritus] Philip Morrison."

Of that meeting with Morrison, Nimoy says they talked about the realities of humanity interacting with superior life-forms from space and Morrison explained to him a little exasperatingly that there would be no idealistic exchange of technology and science. Morrison said it would be unlikely humans





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Spock runs amok, in "Amok Time"

classic *Star Trek* so that's the way I approached *Star Trek: The Voyage Home*. *Star Trek*, the franchise, offers a very broad canvas and the question is: what do we want to paint on it? At that time, I had very strong feelings about what I wanted that movie to be. I was extremely pleased with the result," Nimoy reflects.

The massive box office and critical success of those two *Trek* films provided Nimoy with more directing opportunities, including *The Good Mother*, *Funny About Love*, and *Three Men and a Baby*. Of *Baby*, Nimoy says, "I loved making that movie. I had a wonderful time. The cast and crew were wonderful. We had a talented bunch of people that really enjoyed that movie."

Some assumed Nimoy would leave acting behind, but he admits that was never the case. "Suddenly, I had a successful directing career but at the same time my personal life changed. I was in a new relationship with my [now] wife Susan and enjoying my children and grandchildren more than I ever had, so I decided I did not want to do more of that work much longer because it was totally consuming. I admire people that can do it year after year after year, but I found it so totally consuming to do it, the way I wanted to do it, that I wanted to withdraw gradually from all of that work to spend more time in my personal life."

He did take on some producing, which he did for *Star Trek VI: The Undiscovered Country*, since it was based on a story that he helped develop. "I was able to capture something from the news that was useful. It was shortly after Chernobyl, and I went to Frank Mancuso, who was the head of Paramount at the time, and I said to him, 'Look, the Klingons have always

been our stand-ins for Communist Russia and the Russians have now had a serious problem and, in their own way, have had to reach out for help. I said, wouldn't it be interesting if the Klingons had a similar problem and for the very first time were willing to open themselves up and have others come into their culture. That was the genesis for the story, and I told it to Frank and Nicholas Meyer, who then wrote a very good script."

In the almost 20 years since that film, Nimoy has gone back to just being a performer in the *Trek*-verse, as well as an interested observer of its continuing evolution via new creative talents. But he says he hasn't felt the need to help chart how the franchise evolves anymore.

"I don't know that I feel responsible for other people's interpretations of Gene's vision," he muses. "If people ask me a specific question about what Gene had in mind, I'm happy to discuss it. But I don't go about contacting people and saying you are or not following Gene's vision. I think a lot of talented people have picked up the mantle and have gone on to make some wonderful projects under the *Star Trek* franchise."

In particular, he says he has "great admiration for J.J. Abrams. I think he's extremely creative and respectful – respectful of what *Star Trek* is. My very first meeting I had with him, years ago when he first contacted me about the possibility of me acting in his first *Star Trek* movie, I was very touched by his sense of awe and wonder for *Star Trek* and the Spock character. I think he understood what Gene was trying to accomplish and what I was trying to accomplish with the character. I immediately said I would do the film if he directed it. Gene had a very strong belief in the potential of mankind, and what we can accomplish if we put our minds to it, and I think *Star Trek* is still on that track."



Spock (Leonard Nimoy) and Kirk (William Shatner) reunited in *Star Trek: The Motion Picture*

THE SCIENCE OF SPOCK

Having played a character over the span of five decades gives one a special perspective, both creatively and culturally. Arguably, there is no other character in modern popular culture that has impacted the field of science more than Mr. Spock has. Asked why he thinks Spock has become such a unifying figure, not only in the franchise, but also amongst scientific professionals, Nimoy opines, "He's so reliable, isn't he? You can always count on him to look at a situation critically, intelligently, and rationally and not fly off the handle. He's a very useful guy."

"The most gratifying impact that Spock has had on me," he continues, "has to do with people talking about how *Star Trek* and Spock have been positive influences in their lives, particularly young people who found him useful in balancing their own emotions and logic, discipline, and intellect. A lot of people have been encouraged to go into the sciences because of Mr. Spock. It's terribly important to our country and our culture for young people to go into the sciences. We need that very, very badly, and to hear about that impact has made me very proud."

In all truth, Spock has essentially evolved into the poster boy for scientific achievement

and merit to generations of current research explorers. Mr. Spock is revered by the likes of Apple co-founder Steve Wozniak to the character of theoretical physicist Sheldon Cooper (played by Jim Parsons) on the hit geek sitcom, *The Big Bang Theory*. Yet even now,



Nimoy is surprised at the iconic stature Spock has attained in those circles. "I can't honestly say I anticipated the kind of identity you are describing," he muses. "I did feel, when we were doing the series, that because it was so connected to future ideas and future science that it could have a very long life. I wasn't clear about the scientific attachment, but I did believe it would take a long time before the series might become dated because the ideas were so futuristic."

In early 2012, Nimoy was invited by Steve Wozniak to speak at DEMO about his own experiences with science and he laughs when relating that, "I mentioned in my talk that I flunked chemistry in high school. I am not by any means a chemist."

Even with his photography, Nimoy says alchemy and chemistry remain a vast mystery to him. "Photography is based on concept rather than my execution of the chemistry. I have the tool that I need to be able to take a picture and go into a darkroom and make a print. But if you were to ask me the chemical process that is taking place on the paper through the chemicals, I would not be able to tell you. There are some photographers who are very invested in the chemistry of the work, but it's never been my interest. My interest

"IT'S TERRIBLY IMPORTANT TO OUR COUNTRY AND OUR CULTURE FOR YOUNG PEOPLE TO GO INTO THE SCIENCES. WE NEED THAT VERY, VERY BADLY."

was to know what I needed to know to do a job I was trying to accomplish. People come up to me and ask what kind of camera do I use, as if there was some secret with the camera to get the right picture. The camera doesn't make a difference. You use the tool to get the job done."

Despite his lack of proclivity in the sciences, that doesn't mean he's not intrigued by what it's wrought or by those that conjecture about its impact on our lives. Nimoy says he's had some wonderful scientist friends, including Morrison, that have enriched his own creative life deeply. "I had some wonderful conversations with Isaac Asimov and Harlan Ellison. Harlan wrote one of our most famous episodes called 'City on the Edge of Forever,' which was a beautiful script with a beautiful idea. Harlan became a friend and I had some conversations with Asimov, who had a very large vision obviously in



Nimoy returned to the role of Spock in 2009's *Star Trek*

science fiction that was very helpful. The meeting with Philip Morrison was a mind-opener. It really expanded my thinking of what *Star Trek IV* could really be about. I was very grateful for that experience."

Today he admits he relies greatly on the technology that's come to pass, some of which was inspired by *Trek*. "I'm very, very attached to my computer," he laughs. "I use it mostly for email and research." But there's still some *Trek* tech he's hoping science will make real

hopefully sooner than later. "Traveling has become so difficult and so draining – to go through the process of getting on an airplane and going someplace – so I'd like to step on a transporter pad and move from Los Angeles to New York without all the security hassle at the airlines," he chuckles. ▲

Part two of this classic 2012 interview with *Trek* legend Leonard Nimoy continues on Page 62.



Passing the torch from Nimoy to Quinto



“When the Network finally saw ‘The Cage,’ some of their executives were outraged, and I can’t say I really blame them,” Gene Roddenberry would insist, decades later, when introducing the first commercial release of *Star Trek’s* pilot episode on videotape. “For the considerable amount of money they’d put up, they certainly did not get a ‘Western’ space opera. In fact, nothing even faintly like it.

“But... the Network’s very top program executive was impressed by the fact that this film made him feel as if he’d actually been flying in a spaceship. Doing something almost

unprecedented, the Network ordered a second pilot. And this one had better be [a] familiar, action adventure – or else! So the second *Star Trek* pilot was made, and was accepted, and the rest turned into our shared history.”

But why did that second pilot, “Where No Man Has Gone Before,” succeed where “The Cage” had not? To understand this, we’ll need to grab the controls of a starship, and slingshot ourselves around the sun at warp speed in order to travel back half a century, to 1965. Or alternatively, we can just check with the people who were actually there!

PITCHING THE SPACE WAGON

When pitching his *Star Trek* idea – not least, originally, to Desilu Studios’ Vice President of Production, Herbert F. Solow – Gene Roddenberry had repeatedly described the new show as a “*Wagon Train* to the stars”, comparing his proposed interstellar concept to the then-popular show set during the 19th Century migration across the American West. *Star Trek* would simply be dressed up with spaceships instead of horse-pulled wagons, ray guns instead of pistols, and aliens instead of Native Americans.

SECOND CHANCES

WHERE NO SHOW HAD GONE BEFORE

Had *Star Trek* failed to break free from "The Cage," chances are Gene Roddenberry's brainchild would now be a mere footnote in sci-fi history. Instead, the concept was given a rare second chance to impress network executives. Fifty years after it was filmed, **Paul F. Cockburn** asks what worked for the unprecedented second pilot, "Where No Man Has Gone Before."

With "The Cage," however, Roddenberry would later accept that he'd delivered, "a very different kind of story – one that dealt with the strange dangers of illusion, the enormous power of imagination, with whole worlds that could come from inside people's heads. And if that wasn't enough, back in those days before the phrase 'women's lib' was ever heard, I put a woman in second command of our starship, and my script required our actress Majel Barrett to play this woman as having a highly superior, computerized mind.

"I was 'uncooperative' in other ways too,"

Roddenberry would add. "For example, I had refused to cast our crew 'sensibly' – which meant, 'all whites.'"

All this fits in well with the idea of Roddenberry as the visionary writer-producer, pushing against the conservative commercial world of American network television. Yet the network for which *Star Trek* was being made was NBC, which, as Senior Vice President of Programming Mort Werner reminded his suppliers in 1966, had an employment policy that had "long dictated that there can be no discrimination because of race, creed, religion or national origin,

and this applies in all of our operations."

According to Solow in the behind-the-scenes book *Inside Star Trek: The True Story*, Mort Werner was the "best programming executive at any of the three networks." When not in his office developing pilots and series for NBC, he played the piano in any cocktail lounge that would let him, and kept a Sunday-shift in a New York deli.

Werner was also the man who saved *Star Trek* from television oblivion.

He was the NBC Executive who had been impressed by the show's realism. "I've seen

many science fiction, outer-space films," Solow remembered Werner telling him. "I've never felt I was aboard a spacecraft. I never believed the crew was a real crew. But you guys gave me the feeling of total belief. I loved it." But not, apparently, sufficiently enough for NBC to pick up the show as a weekly series. Subsequent histories of *Star Trek* have insisted the network's cold feet were down to "The Cage" being deemed too "cerebral," but according to Solow, there was likely another reason. In early 1960s America, there were concerns about what the "eroticism" of a certain green-skinned alien dancer implied about a potential series. The executives knew of the married Roddenberry's "roving eye," and also resented his insistence on casting his then girlfriend Majel Barrett as "Number One."

Nor had NBC come to the pilot blind; Werner had approved and selected the storyline of "The Cage" for a very specific reason: NBC had genuinely doubted that Desilu – best known for producing half-hour sitcom *I Love Lucy*, in which the only "special effect" was coloring its star Lucille Ball's hair – could make an hour-long,

effects-laden adventure show like *Star Trek*.

"When we looked over the pilot stories you gave us, we chose the most complicated and most difficult one of the bunch," Solow remembered being told by Werner. "We recognize now it wasn't necessarily a story that properly showcased *Star Trek*'s series potential. So the reason the pilot didn't sell was my fault, not yours. You guys just did your job too well. And I screwed up."

So, against all precedent, Werner agreed with Solow to fund the writing of three further scripts, one of which was guaranteed to be made as a second pilot.

Providing most of the money, though, Werner

had some caveats.

"We support the concept of a woman in a strong, leading role, but have serious doubts as to Majel Barrett's abilities to 'carry' the show as its co-star," Solow remembered being told. "We also think you can do better with the ship's doctor, the yeoman, and other members of the crew. We applauded the attempt at a racial mix; it's exactly what we want. Hopefully, there'll be more experienced minority actors available for next year."

One character, however, was a potential deal-breaker. "Leonard Nimoy isn't a problem, but the role he plays is!" Werner had insisted.



Only Leonard Nimoy's Spock would make the transition from first to second pilot episode

DID YOU KNOW?

Gathering together the technicians needed to make "Where No Man Has Gone Before" proved challenging, as shooting was scheduled during the busiest time of Hollywood's production year. However, the then 69-year-old cameraman Ernest Haller, though semi-retired, was hired on the spot when the producers realized that his "previous work" included shooting the classic Academy Award-winning 1939 film, *Gone With the Wind* (for which Haller won the Oscar for Best Cinematography).

Scotty (James Doohan) and Sulu (George Takei) join the *Enterprise* crew, but Paul Fix's Dr. Piper would not become a permanent fixture





The expensive *Enterprise* sets built for "The Cage" were redressed for the second pilot

"You've already heard the Sales Department reaction to the character. We can give you research numbers that support their reaction. We have to say this to you: though the Mr. Spock character is interesting and probably has potential, his inclusion in our new pilot could possibly keep *Star Trek* off the air as a series."

CREW BOARDING

Subsequent decades, of course, have proved the NBC Sales Department and their figures wrong. Incredibly wrong, in fact. Once the series was being broadcast, Nimoy and his character Spock quickly became, arguably, *the* most iconic elements of *Star Trek*. When the actor sadly died in February 2015, it was headline news around the world.

Back in the mid-1960s, however, only those directly involved in getting *Star Trek* off the ground believed Spock to be a vital aspect of the show. In order to get a second pilot made, it was agreed that Spock's role in it would be minimal, in order to delay any final argument with NBC about the character until *after* they had commissioned *Star Trek* as a

NBC HAD GENUINELY DOUBTED THAT DESILU COULD MAKE AN HOUR-LONG, EFFECTS-LADEN ADVENTURE SHOW LIKE *STAR TREK*.

weekly series.

Although Roddenberry initially determined to write all the scripts demanded by NBC, Solow argued that other writers would have to be brought in, if only to ensure that three necessarily "different" scripts could be delivered in good time. Roddenberry only agreed as long as he discussed the story ideas with the writers first, could still write one of the scripts and, when deemed necessary, edit the other two.

Desilu's eventual choice of scripts came down to Roddenberry's "The Omega Glory," "Mudd's Women" by Roddenberry and Stephen Kandel, and "Where No Man Has Gone Before" by Samuel A. Peeples, a writer with science fiction experience whom Roddenberry had already consulted on several occasions while writing "The Cage."

Roddenberry, at least at the time, was the

first to admit that his solo script wasn't very good. Nevertheless, it was forwarded to NBC as an example of *Star Trek*'s "parallel worlds" concept, which would enable at least some episodes to be shot on existing sets, using stock costumes. The ship-based "Mudd's Women," meantime, only required the sets already built for "The Cage." While it would later become a fondly remembered first season episode, the story's focus on an inter-galactic trader-pimp was exactly the kind of story NBC didn't want to see – at least as a pilot.

In the end, Peeples' script would be rewritten sufficiently by Roddenberry to disappoint the writer when viewing the finished episode. Nevertheless, it was the script that Desilu and NBC agreed to be the second pilot. As Roddenberry later declared in *The Star Trek*



Shatner believed that he and Nimoy's Spock "immediately developed the chemistry that had been missing" in "The Cage"

IN FEBRUARY 1966, DESPITE CONTINUING DOUBTS ABOUT SPOCK, NBC ORDERED AN INITIAL RUN OF 16 EPISODES.

Saga: From One Generation To The Next, while "Where No Man Has Gone Before" still had a lot of science fiction elements in it, what sold it to NBC was the bare knuckle fistfight between Kirk and the god-like Gary Mitchell.

During the pre-production period, in the meantime, two actors had been given the opportunity to view "The Cage" – each with significant consequences for the making of the second pilot.

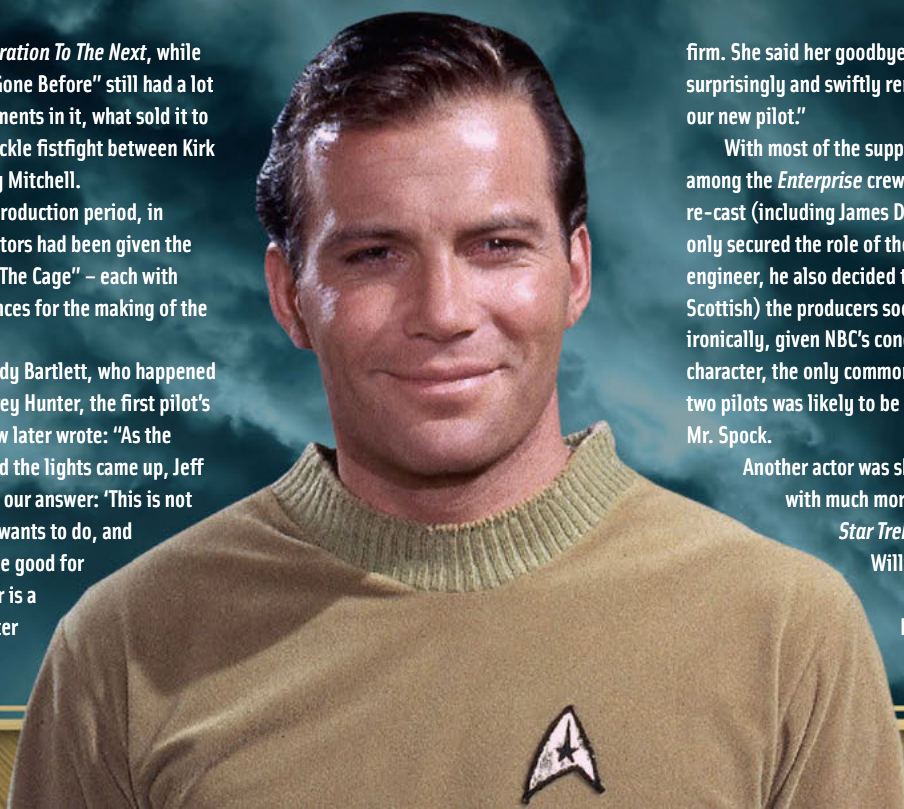
The first was Sandy Bartlett, who happened to be the wife of Jeffrey Hunter, the first pilot's leading man. As Solow later wrote: "As the end credits rolled, and the lights came up, Jeff Hunter's wife gave us our answer: 'This is not the kind of show Jeff wants to do, and besides, it wouldn't be good for his career. Jeff Hunter is a movie star.' Mrs. Hunter was very polite and

firm. She said her goodbyes and left, having surprisingly and swiftly removed our star from our new pilot."

With most of the supporting characters among the *Enterprise* crew already being re-cast (including James Doohan, who not only secured the role of the *Enterprise's* chief engineer, he also decided to make him Scottish) the producers soon realized that, ironically, given NBC's concerns about the character, the only common factor between the two pilots was likely to be Leonard Nimoy's Mr. Spock.

Another actor was shown "The Cage," with much more positive results: *Star Trek's* eventual new lead, William Shatner.

Although neither Roddenberry's nor Solow's first choice



(both Jeff Bridges and future *Hawaii Five-O* star Jack Lord had been considered) *Star Trek*'s much-trusted co-producer Robert H. Justman was pleased, considering Shatner an "enthusiastic, good-humored, and hardworking" actor. "I knew he would bring a much-needed energy to the role, an energy we hadn't gotten from Jeff Hunter."

In his autobiography *Up Till Now*, Shatner modestly suggests that Roddenberry felt he was "the perfect choice for the lead role in a show that wasn't too intelligent for its audience and whom he didn't have to pay a lot of money."

That typical Shatner sense of humor proved key to the actor's take on the show. "After watching the pilot I told Roddenberry I thought the characters took themselves much too seriously," he wrote. "They made everything they did seem so monumental. These guys have been on this voyage for years, I told him. Sometimes a left turn is simply a left turn. It's another workday until something dramatic changes it. I see it having more humor, more fun."

WHERE NO VULCAN HAS GONE BEFORE

More importantly, Shatner believed that he and Nimoy's Spock "immediately developed the chemistry that had been missing in the pilot. Mr. Spock was half-Vulcan, an alien struggling to suppress his human emotions – his choices and decisions were all based on logic. If his commander was also serious and somber, as it had been originally written, Leonard had nothing to play against."

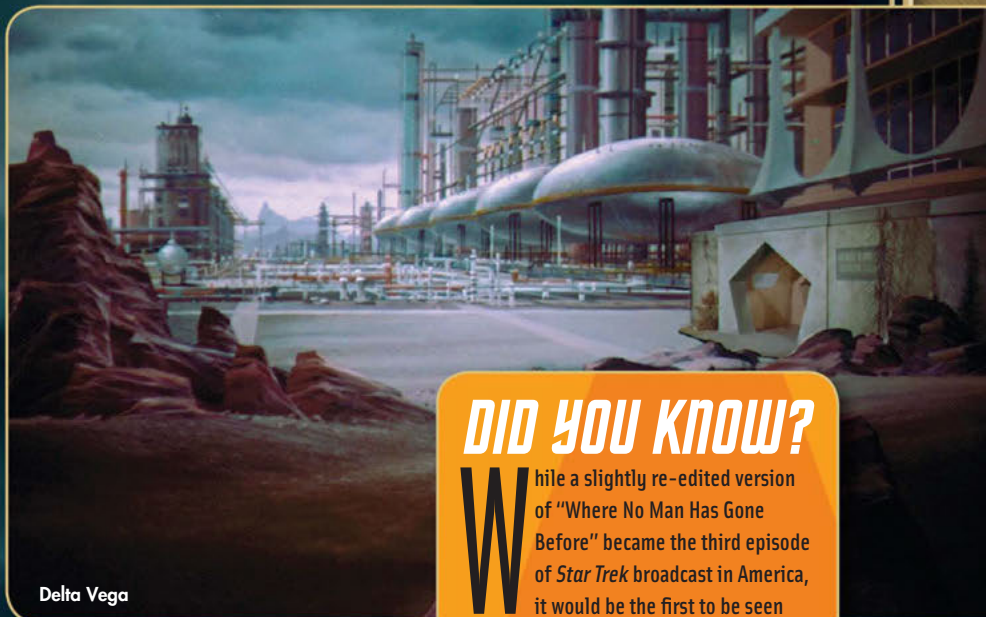
Once the Captain of the *Starship Enterprise* was re-imagined as a man with not just very human emotions, but also a sense of humor, the emotionless character of Spock was thrown into far greater relief.

The two men's different approaches to acting also helped. "Bill has always been a very externalized actor, he just opens his arms completely to the audience," Nimoy said many years later. "By the time this show began, I'd been a working actor for 17 years, I'd been teaching acting for five years, and my style was much more internalized; each action I took and every word I spoke seemed considered and thought-out."

Although the episode was officially scheduled for completion within seven days, co-producer Robert Justman anticipated that it would take nine to shoot "Where No Man Has Gone Before." Given how "The Cage" had gone severely over schedule and budget, some Desilu executives darkly expected it would take even



Gary Lockwood guest-starred as Gary Mitchell



Delta Vega

longer – perhaps up to 11 days. Filming began on Monday July 19, 1965.

Work indeed soon fell behind schedule, not least thanks to the same swarm of bees in Desilu's Culver City studio building that had delayed work on "The Cage" the year before. Both Shatner and guest-star Sally Kellerman were stung, requiring time-consuming medical attention and also careful shooting around their "puffed up" faces.

Kellerman was also clearly nervous about the very form-fitting trousers she had to wear. "Every time we got ready to do a take, she'd fold her hands in front of her nether region and assume what I called her 'crotch cover'

DID YOU KNOW?

While a slightly re-edited version of "Where No Man Has Gone Before" became the third episode of *Star Trek* broadcast in America, it would be the first to be seen in the UK. Shown on BBC1 at 5.15pm on Saturday July 12, 1969, the episode was scheduled between a *Tom and Jerry* cartoon and an early evening talk show presented by the then-popular British presenter Simon Dee.

posture," remembered Justman. The solution proved two-fold: Kellerman was given a "space clipboard" prop to hold in front of her, while as many scenes as possible were shot from the waist up!

Filming on "Where No Man Has Gone Before" was ultimately completed in eight days, with one extra day for pickup shots and



"Where No Man Has Gone Before" script writer Sam Peeples also wrote the first animated *Star Trek* episode.

DID YOU KNOW?

Penning the second pilot wouldn't be the only occasion Sam Peeples would be brought onboard to help relaunch *Star Trek*: Filmation's animated *Star Trek* series debuted in 1973 with his episode "Beyond the Farthest Star." However, it would prove to be third-time unlucky several years later when his screenplay "Worlds That Never Were" was rejected by Paramount, in favor of what would ultimately become *Star Trek II: The Wrath of Khan*.

"inserts" – just as Justman had originally calculated. Post-production on the pilot was not without its challenges, not least because the main production team almost immediately began working on other shows for Desilu's slate of potential pilots, including a new espionage show, *Mission: Impossible*.

All were agreed, though, that "Where



Penetrating the galactic barrier



Sally Kellerman as Dr. Elizabeth Dehner

No Man Has Gone Before" was an accessible science fiction action adventure story, with a cast of identifiable characters, and a heroic, energetic leading man. In February 1966, despite continuing doubts about Spock, NBC ordered an initial run of 16 episodes, alongside *Mission: Impossible*. Desilu suddenly had the "interesting" headache of making two, hour-

WHAT SOLD IT TO NBC WAS THE BARE-KNUCKLE FISTFIGHT BETWEEN KIRK AND THE GOD-LIKE GARY MITCHELL.

TREK LOVES LUCY

Lucille Ball, star of groundbreaking sitcom *I Love Lucy*, must rank among the weirdest "unsung heroes" of TV science fiction. In 1958, Desilu Studios – which she set up with first husband Desi Arnaz – produced Rod Serling's script "The Time Element," which directly led to the launch of his iconic series, *The Twilight Zone*. Six years later, the same company took a gamble on Gene Roddenberry's proposed "Wagon Train to the stars."

But how "hands on" was the famous redhead when it came to *Star Trek*? Answer: not very. According to Desilu's then-Executive in Charge of Production,

Herbert F. Solow, Ball at one point assumed that any show called *Star Trek* could only be about movie stars entertaining American troops in the South Seas during the Second World War!

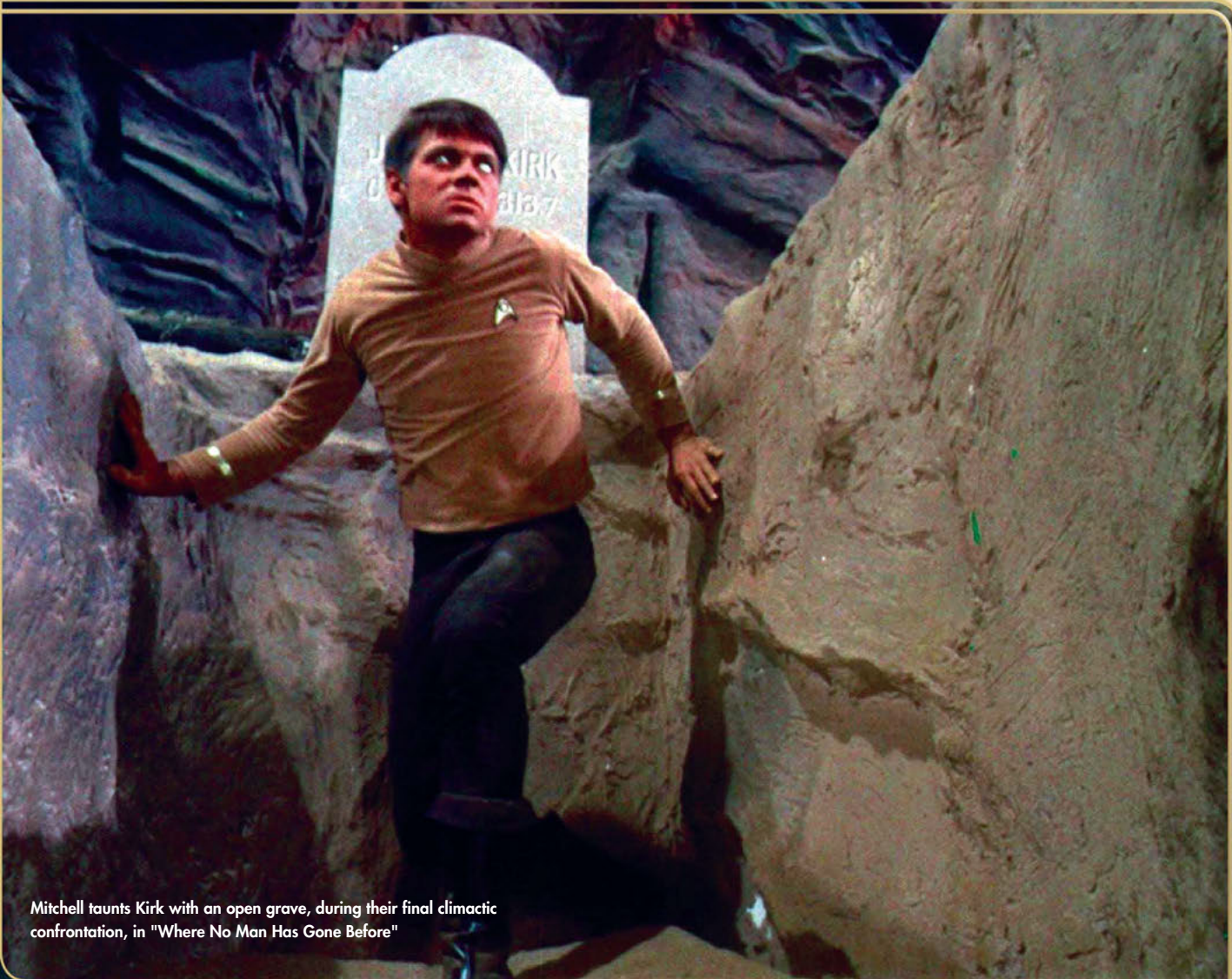
With time running out to complete the filming of the second pilot's climatic fight between Captain Kirk and Gary Mitchell, Solow and co-producer Robert Justman grabbed some brooms to help clear sand off the camera dolly tracks. Suddenly, there was a third broom in action, wielded by none other than Lucille Ball herself. Her reason? "What I won't do to get the wrap party started!"

Long adventure series simultaneously.

To save money, and to give the production team some breathing space as the unrelenting treadmill of weekly production began to take its toll, a slightly re-edited version of "Where No Man Has Gone Before" – adding the now iconic title sequence and Shatner's "to boldly go" narration – become the show's third broadcast episode in the fall of 1966. ("The Cage" was also drafted into service, providing the main body for the two-part story "The Menagerie.")

Four days before *Star Trek's* television debut with "The Man Trap," on September 8, 1966, Roddenberry persuaded the organizers of *Tricon* – that year's World Science Fiction Convention, held in Cleveland, Ohio – to show "Where No Man Has Gone Before." Allan Asherman, author of *The Star Trek Compendium*, was in the audience.

"There must have been 500 people in that audience," he later wrote. "When the *Enterprise*



Mitchell taunts Kirk with an open grave, during their final climactic confrontation, in "Where No Man Has Gone Before"

hit the galactic barrier, 1,000 eyes opened wide. Five hundred respiratory rates accelerated with that wonderful pleasure that comes over lovers of all things when they see their favorite subject being treated well.

"This was a science fiction television series we all wanted to see. We were extremely impressed," he added. "Roddenberry seemed to have no idea of the effect his show was having on us. He asked for the audience's opinion; we gave him a standing ovation. He smiled, and we returned the smile before we converged on him. We came close to lifting the man upon our shoulders and carrying him out of the room."

Star Trek's first contact with a mainstream television audience would prove to be somewhat more challenging but, as the years and decades have shown, those members of *Tricon* would be just the first of millions to be enthralled, entertained and inspired to go "Where No Man Has Gone Before!" ▲

Star Trek's heroic new captain





Remembering

Following the passing of Leonard Nimoy in February 2015, the outpouring of heartfelt tributes to the *Star Trek* legend were evidence of the worldwide love, respect, and appreciation for the man. In Nimoy's own words, and of those who knew him best, *Star Trek Magazine* celebrates his life and legacy, including special contributions from original series co-stars William Shatner and Walter Koenig.

Words: Ian Spelling



Leonard Nimoy

Leonard Nimoy was so associated with Spock, so beloved as the green-blooded, logic-espousing character – and so much the face of the *Star Trek* franchise – that we all hoped he'd live as long and prosperously as the galaxy's favorite half-human/half-Vulcan. Sadly, it could not be. Nimoy was of this Earth, and it was with a heavy heart that fans bade farewell to him on February 27, 2015, when he succumbed to Chronic Obstructive Pulmonary Disease at the age of 83.

Nimoy wasn't simply an iconic actor, but a philanthropist, photographer, poet, husband, father (grandfather and great-grandfather), author, director, and singer (yes, we're going there). As we mark his passing, we should count our blessings for all that he's left behind.

Spock, in Nimoy's capable hands, became one of us: logical, flawed, a loyal friend, the outsider/alien with a soul, who as Captain Kirk put it was "the most... human" of all those he'd encountered in his travels. "Live Long and Prosper" became a pop culture catchphrase, uttered even by people who'd never seen a single episode of *Star Trek*. Fans at conventions still flash the Vulcan greeting gesture – introduced by Nimoy while shooting "Amok Time" – upon seeing each other. In a way, Nimoy became Spock and Spock became Nimoy.

A passage from Nimoy's confrontationally entitled first autobiography, *I Am Not Spock*, very much summed up the legend's feelings about his equally legendary alter ego. "I am not

Spock," he wrote, "Then why does my head turn in response to a stranger on the street who calls out that name? Why do I feel a twinge when someone says, 'What happened to your ears?' I am not Spock. Then why do I feel a wonderful warmth when I hear or read a compliment aimed at the Vulcan? 'Spock for President' reads the bumper sticker on the car in front of me. I'm filled with pride and I smile. I'm not Spock. But if I'm not, who is? And if I'm not Spock, then who am I?" Many years later, Nimoy stated, "Spock is definitely one of my best friends. When I put on those ears, it's not like just another day. When I become Spock, that day becomes something special." Nimoy would later sign off his tweets and emails with LLAP (Live Long and Prosper).



A rare production still from
"The Galileo Seven."
Photo courtesy of Bonnie Moss

"WHEN I PUT ON THOSE EARS, IT'S NOT LIKE JUST ANOTHER DAY. WHEN I BECOME SPOCK, THAT DAY BECOMES SOMETHING SPECIAL."

Leonard Nimoy, I Am Not Spock

I am Spock

Having already made his living as a jobbing actor by the time he was cast in *Star Trek*, Leonard Nimoy was well aware that he had chosen a career with a rocky reputation for longevity – a reputation that his talent and tenacity would deny.

Fans know that Nimoy played a Martian in a 1952 serial called *Zombies of the Stratosphere*, and that, like so many actors of his era, he guest-starred in numerous television shows as he negotiated his way up the Hollywood food chain. Pre-*Trek*, in 1965, he shared a few scenes in an episode of *The Man from U.N.C.L.E.* with a young Canadian actor named William Shatner. Nimoy also appeared in an episode of cop drama *The Lieutenant*, catching the eye of writer-producer Gene Roddenberry. Later, Roddenberry tapped Nimoy to play Spock – who actually showed some emotion and smiled – in a *Star Trek* pilot rejected by NBC. The network ordered a second pilot, but

demanded changes, and Spock as we know him almost didn't make the cut.

Nimoy and Spock stuck with *Star Trek* across six decades. Nimoy voiced Spock for the animated *Star Trek* series and portrayed the character in six original-cast feature films and two episodes of *Star Trek: The Next Generation*, passing the baton on to Zachary Quinto with his turns as Spock Prime in *Star Trek (2009)*, and *Star Trek Into Darkness*. Nimoy also directed *The Search for Spock* and *The Voyage Home*, and produced *The Undiscovered Country*. One of his final performances as Spock was for *Star Trek Online*, and he provided dramatic readings for several *Star Trek* audio books. There were also countless convention appearances across the world, not to mention the many television commercials – including spots with Shatner and Quinto in the past couple of years – that played off his best-known role.

A HOBBIT'S TALE

Nimoy excelled beyond the *Star Trek* realm, of course. *StarTrek.com* asked him in 2012 which of his non-*Trek* output he was proudest of, and cited several possibilities for him to consider: his roles in the Broadway play *Equus*, in the telefilm *A Woman Called Golda*, and on the J.J. Abrams-produced series, *Fringe*. He directed the films *Three Men and a Baby* and *The Good Mother*, and via Alien Voices (a company he founded with John de Lancie), produced a series of radio-play style recordings of popular sci-fi books. And, yes, he released a few albums, one of which included his rendition of "The Ballad of Bilbo Baggins."

"Apparently, the best known of all those is the Bilbo Baggins recording," he told the site, laughing. "I enjoyed doing that. It was a lot of fun. It's a song aimed at kids. It was about 30 years before its time. We were way ahead of the cycle on the *Hobbit* stories. It was much, much later that the *Rings* trilogy was produced as films. I know that 'The Ballad of Bilbo Baggins' has had a very active life on the Internet. I get a kick out of that. I think it's wonderful. I'd say *A Woman Called Golda* is something I'm extraordinarily proud of. I'd say *Never Forget*, which was a television movie that I produced and starred in for TNT. It was a true story about a Holocaust survivor who fought an organization that was intent on denying the Holocaust ever existed. I thought it was a very important project, and we did get a Cable Ace nomination for it.

"I have had some wonderful experiences along the way," Nimoy continued, "I was on Broadway

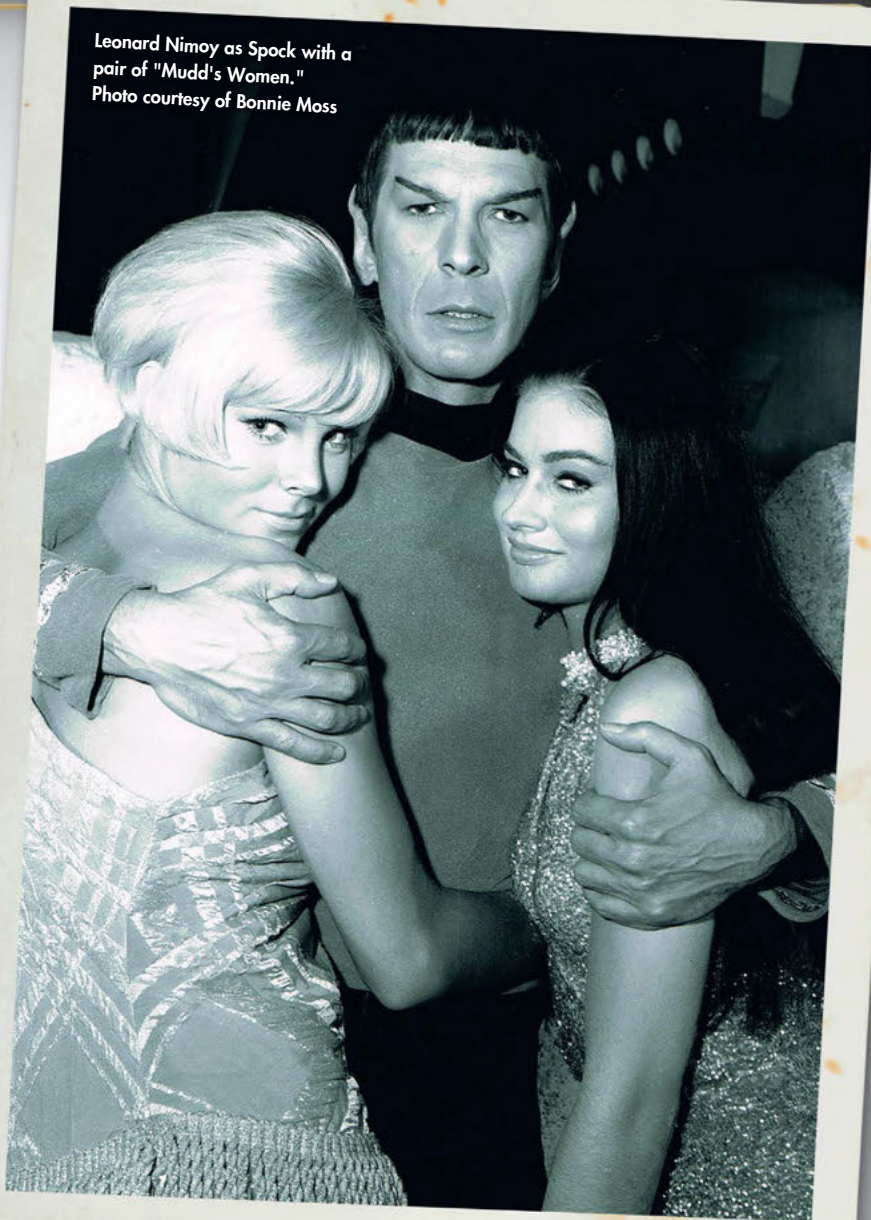
for 16 weeks in *Equus*. That was a Pulitzer Prize and Tony Award-winning play. I toured the United States in my one-man show called *Vincent*, which was about Vincent Van Gogh, and I thought it was a valuable piece of work. So I have been given opportunities to do some very interesting projects, and I'm very happy about it."

When it came to photography, many people assumed it served as Nimoy's hobby. In reality, it was his passion, something he pursued in his youth and never abandoned. His photos appear in galleries and museums all over the globe, and he published such books as *Shekhina* and *The Full Body Project*. "The photography is a useful outlet for me, for creative ideas," said Nimoy, who specialized in black and white photography. "I can get an idea and execute it on my own. I don't have to deal with large-budget issues and scores of people. I don't need to bring together writers and designers and very many performers. I don't need to be away from home for weeks and months at a time. It's a comfortable way for me to express ideas and to remain creative without it totally taking over my life."

PERFECT MOMENTS

Nimoy slowed down as he approached his 80s, but in many ways he was the busiest retiree ever. Though he stopped attending conventions, he continued to make public appearances, often because of gallery showings of his photos. He also spoke at the ceremony celebrating Walter Koenig's Star on the Hollywood Walk of Fame in 2012, participated in Q&As about the revival of his play *Vincent* in 2013, and attended the premiere of *Star Trek Into Darkness*, as well as

Leonard Nimoy as Spock with a pair of "Mudd's Women."
Photo courtesy of Bonnie Moss



Nimoy's *The Voyage Home* was the highest grossing of the original *Trek* movies

the event launching that film's subsequent Blu-ray release, both in 2013. He played the recurring role of William Bell on *Fringe* from 2009-2012, and in late 2014 was the subject of *Leonard Nimoy's Boston*, a documentary short about Nimoy's hometown that was directed by his son, Adam.

However, by early 2014, it was clear that time was catching up with Nimoy. Soon after photos of him looking frail and being pushed through an airport in a wheelchair ran in newspapers and online. Nimoy took to Twitter to reveal that he suffered from COPD, a lung disease he attributed to his years of smoking cigarettes. Even though he'd quit decades ago, he explained, the damage was done. Nimoy subsequently devoted numerous tweets to urging his one million-plus fans to stop or never start smoking. On February 22nd, just a



Photo courtesy of Bonnie Moss

few days before his death, he tweeted one last, beautiful thought: "A life is like a garden. Perfect moments can be had, but not preserved, except in memory. LLAP."

In the days following Nimoy's death, his fans, family, friends and co-workers shared their memories and expressed their feelings of loss. Dani Schwartz, Nimoy's granddaughter, tweeted, "My Grandpa... was an extraordinary man, husband, grandfather, brother, actor, author – the list goes on – and friend. Thank you for the warm condolences."

Zachary Quinto, during an appearance on Conan O'Brien's talk show, spoke of his close

friendship with Nimoy. "Losing him was really difficult, obviously, but I feel so grateful that I knew him and that he was such an instrumental figure in my life," Quinto said. "He stood for, and stands for, such an ideal. He imbued [Spock] with so many of his finest qualities that he really carried that energy through his life. We should all be so lucky to live half as fulfilled a life as he lived."

Sir Patrick Stewart said, "It is with sadness that I heard of Leonard Nimoy's death. I was lucky to spend many happy, inspiring hours with him. He won't be forgotten." J.J. Abrams remarked, "Dearest Leonard, What a man you were. What

a life you lived. As funny and thoughtful and generous as you were talented. You taught us all, at every encounter. We will miss and love you forever."

Barack Obama, President of the United States, released a statement that read, "Long before being nerdy was cool, there was Leonard Nimoy. Leonard was a lifelong lover of the arts and humanities, a supporter of the sciences, generous with his talent and his time. And of course, Leonard was Spock. Cool, logical, big-eared and level-headed, the center of *Star Trek's* optimistic, inclusive vision of humanity's future. I loved Spock. In 2007, I had the chance to meet Leonard in person. It was only logical to greet him with the Vulcan salute, the universal sign for 'Live long and prosper.' And after 83 years on this planet – and on his visits to many others – it's clear Leonard Nimoy did just that. Michelle and I join his family, friends and countless fans who miss him so dearly today."

THE VOYAGE HOME

For *Star Trek* fans, perhaps the most poignant tributes came from Nimoy's surviving co-stars from the original series.

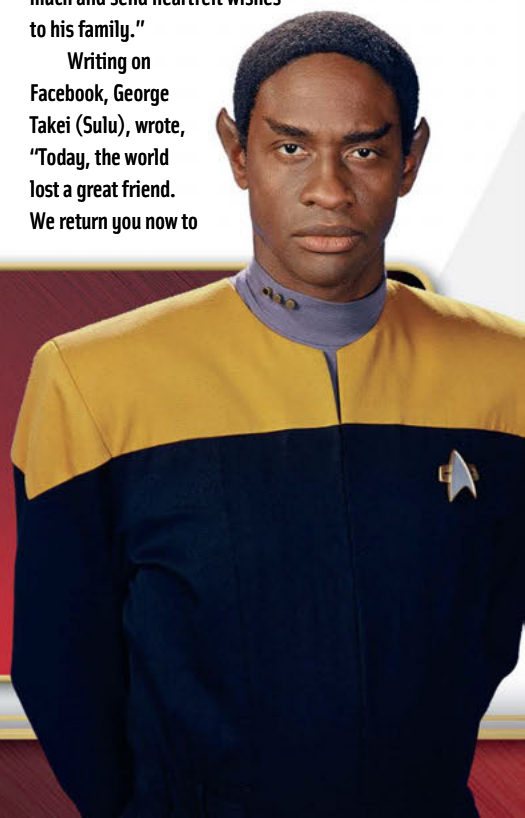
Nichelle Nichols (Uhura) said, "I am deeply saddened by the death of my dear friend Leonard Nimoy. But, I also want to celebrate his extraordinary life. He was a true force of strength and his character was that of a champion. Leonard's integrity and passion as an actor and devotion to his craft helped transport *Star Trek* into television history. His vision and heart are bigger than the universe. I will miss him very much and send heartfelt wishes to his family."

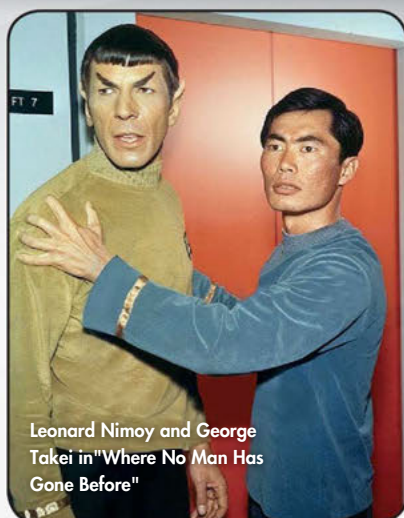
Writing on Facebook, George Takei (Sulu), wrote, "Today, the world lost a great friend. We return you now to

Tim Russ In Spock's Footsteps

Speaking with *Star Trek Magazine*, *Voyager's* Tim Russ recalled the pleasure and challenge of following Nimoy as a series-regular Vulcan character, in his role as Tuvok. "I used bits and pieces

of the Vulcan characters established over the years, from Leonard's Spock – he was the first – to the Vulcan characters portrayed in a few of the feature films. I created a basic template to start from and then let the writers flesh him out over time," he revealed, continuing, "I ran into Leonard several times over the years after having worked on *Voyager*. To be honest, we never really talked about my portrayal of that character, but Leonard was always cordial and gracious."





Leonard Nimoy and George Takei in "Where No Man Has Gone Before"



Spock serenades Uhura (Nichelle Nichols)

the stars, Leonard. You taught us to 'Live Long and Prosper,' and you indeed did, friend. I shall miss you in so many, many ways."

Star Trek Magazine spoke directly with both Walter Koenig and William Shatner following Nimoy's death, and they spoke of their former colleague with great fondness.

"I was grateful for Leonard's appearance at my Star ceremony," Koenig told us. "It meant a great deal to me that he was there. I always felt that he was a stand-up guy. He was always loyal, professional, compassionate, and socially and politically aware. I admired a lot about him."

It's fitting that we give the last word to William Shatner. He was Kirk to Nimoy's Spock, and the two men not only worked together for decades, but were dear friends for many years, having long ago forgiven and forgotten any friction while making the original series. They shared laughter and personal tears, and entertained fans during their many joint convention appearances. *Star Trek Magazine* asked Shatner of his experience of Nimoy as a person. "Leonard was always a very taciturn, individual person, not very verbal, to begin with," Shatner said, "He was reserved. And so he was in the beginning, with me. But, slowly, we evolved into friends, and began to share experiences together."

What impressed Shatner about Nimoy as an actor? "His intensity and his focus," Shatner replied. "And then, as he developed the character of Spock, it became so impressive as to how he was working from the inside out, using his life experiences and bringing them to this strange character."

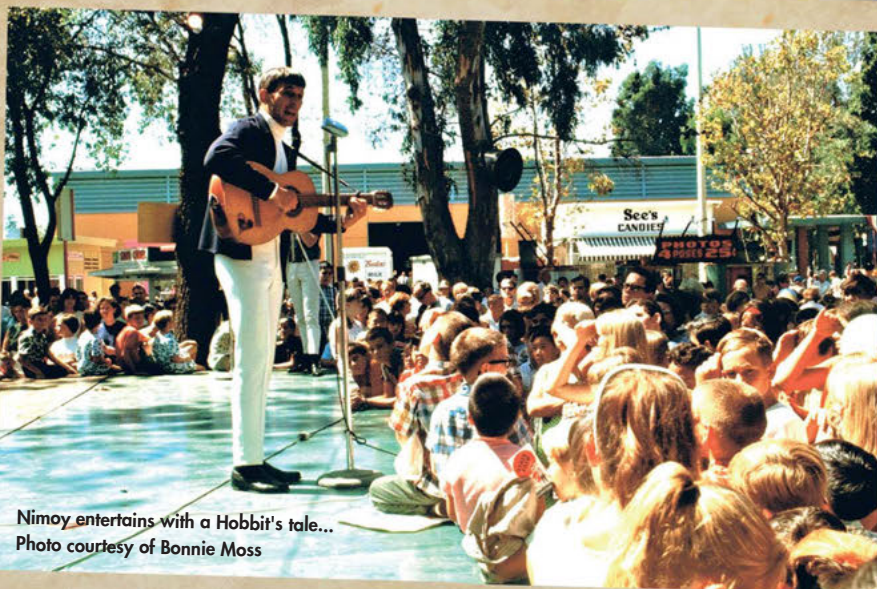
Nimoy directed Shatner three times, once for Shatner's hit TV series *T.J. Hooker*, and twice in the *Star Trek* features. "As a

"LEONARD'S INTEGRITY AND PASSION AS AN ACTOR AND DEVOTION TO HIS CRAFT HELPED TRANSPORT *STAR TREK* INTO TELEVISION HISTORY."

Nichelle Nichols

filmmaker, he did so well," Shatner recounted, "He sort of warmed up for *Star Trek III* on *T.J. Hooker*, finding his feet as a practical film director, because there are so many practical decisions that have to be made, in terms of composing the shot and the effect of the shot. Then you have things like 'When do you eat?' and 'Where do the trucks park?' and all that. Leonard talked about getting some experience on *T.J. Hooker*, and it was fun for me because here my friend was directing the show, and it was good to see how he moved around as a director."

Shatner's voice grew wistful as he contemplated what impressed him most about Nimoy as a friend. "Well, his loyalty, his dedication," Shatner concluded. "He would turn up at events that I needed him at. The last time he turned up – he and Susan, his wife – was at an exhibition of my wife's pictures over at a fancy home. He and Susan turned up to add a little extra glamour to it, and I was very grateful for that. But as a friend, it was his loyalty and his humor and his wisdom that impressed me." ▲



Nimoy entertains with a Hobbit's tale...
Photo courtesy of Bonnie Moss

WE NEED TO TALK ABOUT... SPOCK

Spock was a complex, compelling character from the get-go, thanks in no small part to the dazzling performance of Leonard Nimoy. We asked our dedicated away team of *Trek*-talkers to discuss what it was that made our favorite Vulcan quite so captivating...

Contributors: **ADAM WALKER, KYLE C. HAIGHT, MICHAEL CLARK, BUNNY SUMMERS, RICH MATTHEWS** and **ADAM ENGLISH**

ADAM WALKER & KYLE C. HAIGHT

TREK AND SCI-FI SUPERFANS
TREKCORE.COM

Adam Walker: It's time we talked about our pointy-eared hero who has a gift for understatement, would make a splendid computer, but plays a rather irritating game of chess... what are your first memories of Spock?

Kyle C. Haight: When I think of Spock, the first thing that comes to mind has to be a quote attributed to Data! "He helped us to see what it means to be human." Spock basically starts as a blank canvas: when the original series begins, you know nothing about Spock, about Vulcan, about the relationship between him and Kirk. Yet virtually straight away – in "The Corbomite Maneuver", one of the first few episodes – we see the camaraderie between Kirk and Spock, which would define their relationship throughout the series and beyond.

AW: Although Spock doesn't seem to share this level of camaraderie with anyone else on the crew. He comes across as very detached, impersonal

and always with plenty of killer putdowns at his disposal in case someone says something illogical. So with that in mind, why do you think we as an audience warmed to him so much?

KH: I think it has to do with the fact that – especially when the character was first introduced in the 60s – it was cool to be different. It still is, to a certain extent, and perhaps that's why the character has endured for 50 years, but Mr. Spock is certainly the most different person on the *Enterprise*. That appeals to the alien in all of us, the fact that he's an outsider who owns his ownness. He doesn't tend to mold himself to fit them, he's very much his own person and I think that appeals to a lot of people.

AW: His difference in demeanor to the rest of the crew is certainly more pronounced than the limited physical differences the show could budget for back in the 60s. Although I'm still amused that in the original series bible, Gene wanted Spock to have a reddish complexion, echoing the look of the devil. So while you could make a claim that many of the original crew shared stereotypes common to the Western TV shows of the time, Nimoy carved

out a rather unique personality that hadn't been seen on TV before.

KH: Although it's not like it was there from the beginning. I'm thinking back to the early episode "Mudd's Women," where Spock is with Mudd's lovely ladies in the turbolift and he's sort of – you know – giving them the eye. So Spock still has a human-type reaction, albeit on a different wavelength.

AW: Right, and the interplay between Spock's two genetically distinct halves would form the basis of so many interesting stories to come. Nimoy had a lot of legwork to do from the get-go. Not only did he have to establish a character who was markedly different in demeanor and approach from the rest of the crew, but he also had to define an entire culture – an entire species!

KH: It should be a testament to the Spock character that the archetype defined by Nimoy was prevalent in all future shows. The "outsider" would return as Data in *The Next Generation*, Odo in *Deep Space Nine*, the Doctor in *Voyager*, and T'Pol and Phlox in *Enterprise*.





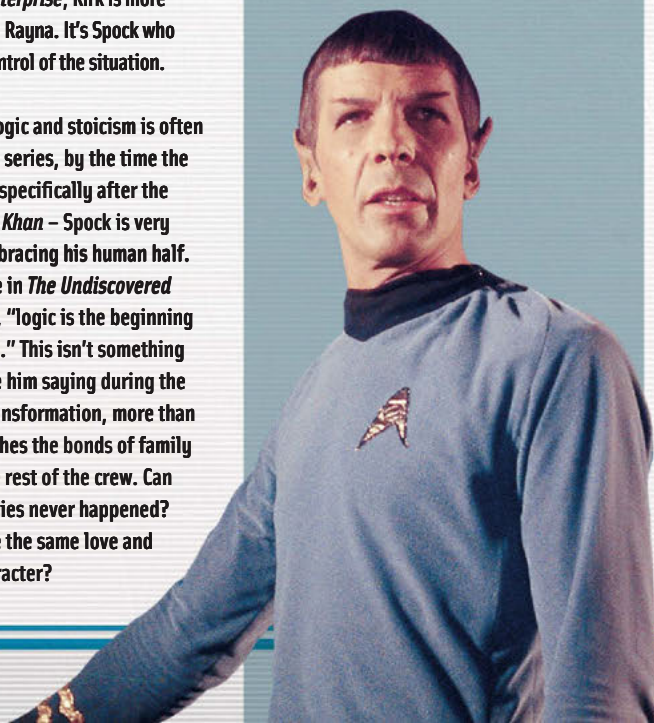
Bones, Spock and Kirk face
The Undiscovered Country

AW: Yet this cool, calm outsider was – in so many ways – necessary for Kirk to attain balance in his command style. Kirk was a bit of a hothead: shoot first and ask questions later. I could imagine Kirk rubbing a lot more Admirals up the wrong way without Spock's logical influence to calm him down.

KH: Kirk certainly had no problem with getting himself into trouble. I think the trouble would have escalated further than it did without Spock there to offer support. I was just watching "Requiem for Methuselah" and while a plague is running rampant onboard the *Enterprise*, Kirk is more interested in romancing Rayna. It's Spock who intervenes and takes control of the situation.

AW: So while Spock's logic and stoicism is often an asset in the original series, by the time the movies come around – specifically after the events of *The Wrath of Khan* – Spock is very much more open to embracing his human half. There's the famous line in *The Undiscovered Country* where he says, "logic is the beginning of wisdom, not the end." This isn't something you could ever imagine him saying during the original series. This transformation, more than anything else, establishes the bonds of family between Spock and the rest of the crew. Can you imagine if the movies never happened? Do you think we'd have the same love and admiration for the character?

"MR. SPOCK IS
CERTAINLY THE MOST
DIFFERENT PERSON ON
THE *ENTERPRISE*. THAT
APPEALS TO THE ALIEN
IN ALL OF US."
KYLE C. HAIGHT



KH: I don't think so. The movies – especially the trilogy – are very much predicated on the notion of the crew being a family. By the time *The Undiscovered Country* rolls around, Spock understands the gravity of the sacrifice the other crewmembers made to bring him back to life in *The Search for Spock*. That humanizes him perhaps more than anything else.

AW: Despite the longevity we have with Nimoy's Spock – his character spans almost 50 years of *Star Trek* history – we very nearly got a different Spock after the first season. Salary disputes between Nimoy and the studio meant that they actively considered different actors to step into the role. Both Mark Lenard, who went on to play Spock's father Sarek, and Lawrence Montaigne (who guested as Stonn in "Amok Time") were up there on the list of replacements. Could you have ever imagined a different actor filling the boots of Spock back then?

KH: Absolutely not. I think you need to look no further than the development of *Star Trek Phase II*, where they'd actively written Spock out of the series and replaced him with Xon, played by David Gautreaux. When *Phase II* was shelved, they quickly realized that Nimoy was so integral to the series that – going forward with the movies – they couldn't make *Star Trek* without Leonard Nimoy as Spock. They could have tried to replace him, but it wouldn't have been the same.

MICHAEL CLARK & BUNNY SUMMERS

STAR TREK FANS AND PODCASTERS
VISIONARYTREK.COM

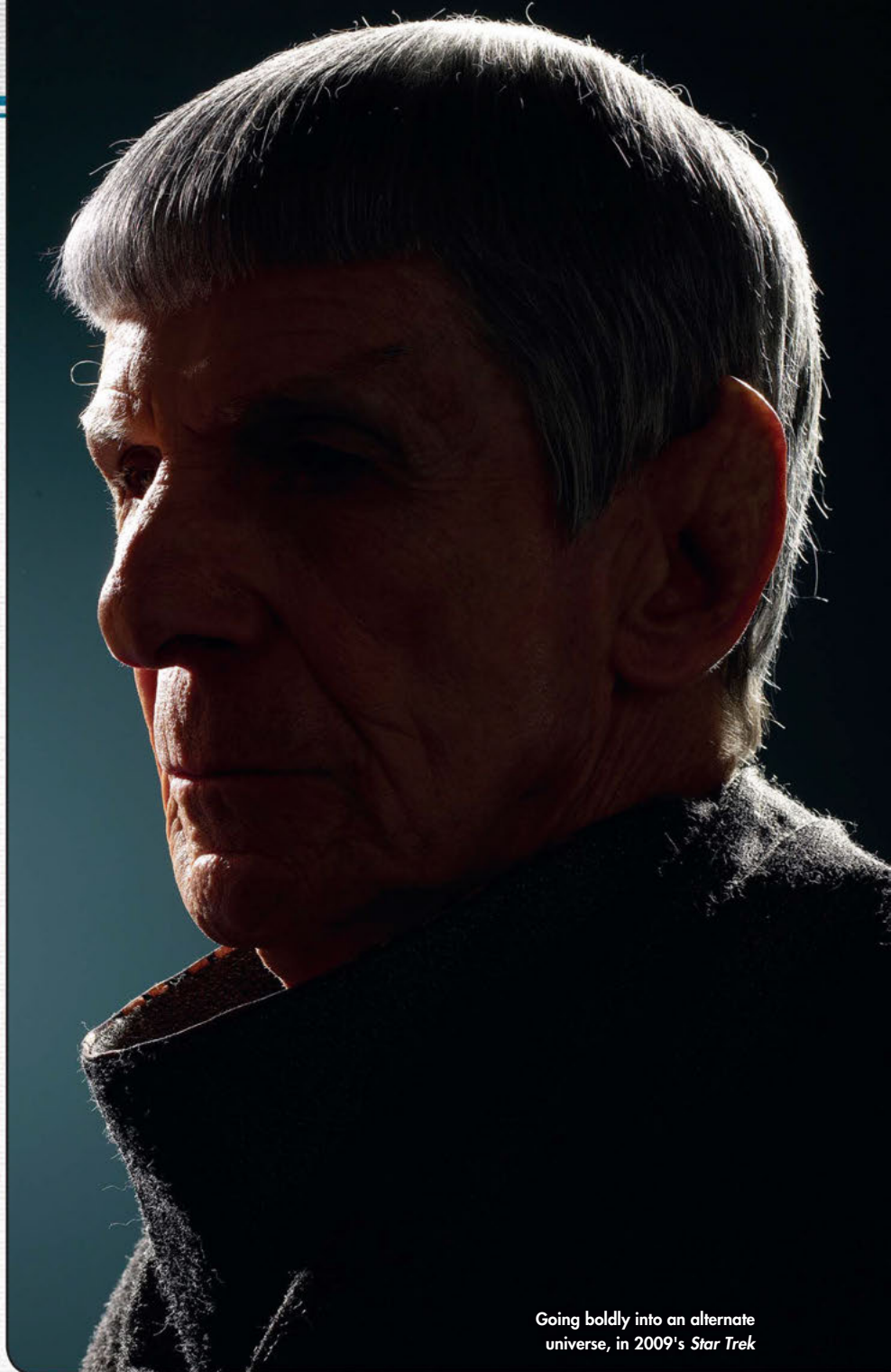
Michael Clark: James Kirk was right when he spoke those words at Spock's funeral, after his friend's sacrifice in *The Wrath of Khan*. Spock's journey in *Star Trek* was one of the most enjoyable aspects of the series for me. The character came a long way from the shouting and smiling science officer we first saw in "The Cage."

Bunny Summers: I find Spock's character to be extremely interesting. To me, he is the best First Officer in *Star Trek*, though in the original series I believe they were still finding the right balance for his character. He really came into his own during the films.



MC: Spock's journey was highlighted most for me in "The Galileo Seven," "Amok Time" and *The Undiscovered Country*. Each of those stories showed an aspect of the character that fascinated me; I saw Spock confused when logic did not have all the answers, grieve for apparently killing his best friend, coming to terms with his mixed heritage, and finally feeling comfortable with his place in the universe when he explains to Valeris that, "Logic is the beginning of all wisdom, not the end."

BS: I know what you mean about *The Undiscovered Country*. It was nice to see Spock as such a developed character, with another Vulcan to play off against and teach. But for me, obviously, the key Spock moment came in *The Wrath of Khan*. His sacrifice and, dare I say it, emotion in those final scenes was just something else. That was the moment when I knew who Spock was. I felt like I knew him, and felt the loss of him like any other *Enterprise* crewmember.



Going boldly into an alternate universe, in 2009's *Star Trek*

MC: At the time, that was meant to be Spock's final appearance in *Star Trek*. I really felt it was a great way to end his story, by making the ultimate sacrifice for his friends. Another important part of Spock's character that I enjoyed over the years was his relationship with Kirk and McCoy. The original series for me was always about the "trinity," with Kirk leading and being the ethical center, McCoy often as the conscience of the three, while Spock would offer the logical, and sometimes needed, detached perspective. Some of the best moments for me

were watching the friendship grow between the three, and seeing the loyalty that they had for each other.

BS: There is definitely a good group dynamic. I love how exasperated Spock gets with McCoy, because even though Spock suppresses his emotions, his annoyance and disbelief at McCoy is so amusing to watch when it occasionally comes to the surface. Personally though, I like the new trinity that the J.J. verse introduced between Kirk, Spock and Uhura. I found it really

interesting that, with Uhura, the dynamic we see in the new films is so different to the group that we knew in the original series. Seeing Spock in a relationship with a human, in much the same fashion as his father, was something new and different for the character to deal with that we didn't really get to see in the original show.

MC: It's taken me a while to get used to the new dynamic of Kirk, Spock and Uhura. However, I am enjoying seeing how the interactions between them are developing Spock's character. It had never occurred to me how much Spock is following in his father's footsteps by having a relationship with a human. They are more alike than Spock would probably wish to admit. While Spock followed the Vulcan way, he was half-human, and throughout Spock's journey we have been able to see the "human condition" from his perspective. Watching Spock try to understand human nature was always enjoyable, as was seeing him defend his actions when, on more than one occasion, he would exhibit human traits himself.

BS: That was one of the reasons that I enjoyed watching Spock. How would a Vulcan react to certain situations? Though I sometimes felt that the writers didn't quite keep Spock's emotional range constant. Sometimes Spock should have displayed a little more emotion.

MC: I agree, I think it would have been nice to see more of Spock's human half. I think Gene Roddenberry and the writers wanted Spock to stand out from the crew as the only alien on the ship, but some good story opportunities may have been missed. On more than one occasion Spock has been referred to as the best First Officer of the fleet, but for me he's the best character in the original series, thanks to the complexities of his character.

BS: I'd have to agree with you. The relationship he had with Kirk, and trying to understand and work out how Spock would react in any given situation, drew you in.

"HOW DO YOU WARM TO SPOCK? YOU WARM TO HIM BECAUSE LEONARD NIMOY WAS INHERENTLY A VERY WARM ACTOR." ADAM ENGLISH



RICH MATTHEWS & ADAM ENGLISH

MOVIE GEEKS AND PODCASTERS
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Adam English: He's the decent one.

Rich Matthews: The decent one?

AE: He's the brains, the logic. Spock is the holder of ritual and wisdom. Where Kirk is very western, Spock is very eastern, and Vulcan can be decoded very easily as Eastern.

RM: There is a lot of mysticism surrounding Vulcan, sure. It's very Zen, and Vulcans are definitely positioned in the canon as being more enlightened because of their history of violence, high emotion and upheaval being tamed by the wisdom and ideology of Surak. So Spock is more enlightened.

I always felt I was more like Kirk. I never thought for one minute that I was at all like Spock, so as much as I love the character, I always had an identification issue with him in that way.

AE: Yes, I agree. If a character is all reason and logic of course you're prompted to have an identification issue. How do you warm to Spock?

You warm to him because Nimoy was inherently a very warm actor.

RM: And he's meant to be emotionless, but he's clearly not. It's totally played as controlled emotion rather than an absence of it. He's often very cross and stern. And they cheated that wonderfully by making him half-human.

AE: It is a fun dynamic that they set up.

RM: There was often a lot of fun between Spock and Bones, when they were at loggerheads. Being bound by logic meant that Spock always respected the chain of command as a logical, rational structure, so even if he disagreed with Kirk, he would tell him so, but would follow the logic of chain of

command. Whereas McCoy isn't his commander, so if Bones offered a stance he didn't agree with, Spock would do the Vulcan equivalent of a slap down.

AE: An interesting blurred line I always liked is that Spock has elements of the superhero, of the superman. He has superpowers.

RM: He is stronger, because of Vulcan's stronger gravity...

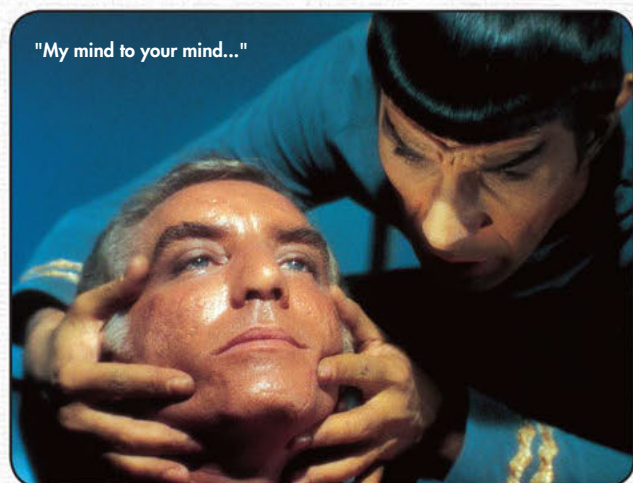
AE: And he can do the nerve pinch and the mind meld. He had superpowers. Which I like.

RM: Well, alien powers.

AE: Yes, but in a very human context. And Superman's powers are technically alien powers.



The Vulcan nerve pinch was also an effective remedy for a stiff neck



"My mind to your mind..."

RM: True. But they had to do something else beyond the pointy eyebrows and pointy ears to make him alien.

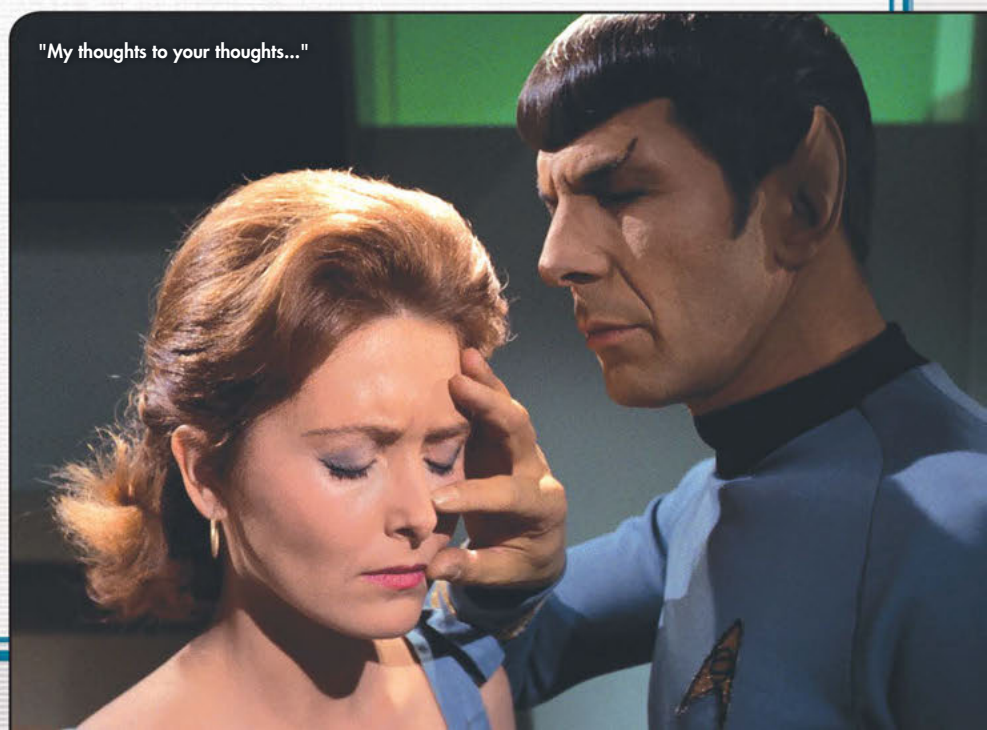
AE: Exactly. It's totally reasonable that an alien species meeting with humans would show them being able to do things humans can't, so it makes sense.

RM: But we're agreed that while all of this is wonderful, without Nimoy it's nothing?

AE: Yes, because he has warmth and humor. Like *The Voyage Home*.

RM: Ah, yes - the successfully funny *Star Trek* film.

AE: *The Voyage Home* is a lovely film and a lot of fun. That's down to Nimoy, and to how charmingly naïve Spock is in it.



"My thoughts to your thoughts..."



"I exaggerated."

RM: There is a sense among *Star Trek* fans that *The Voyage Home* does reflect Nimoy – that geniality, that warmth, that intelligence; the ecological message. When you think of Nimoy in *Star Trek* you can't help but think of *The Voyage Home*. He is the father of that film, and so there's more of him in it.

AE: A lot of it is his voice, that extraordinary baritone.

RM: I have never admitted this before, but I prefer Nimoy's delivery of "Space, the final frontier..." at the end of *Wrath Of Khan*. There's nothing wrong with Shatner's, but there's a real gravitas, a real weight to the way Nimoy delivers.

It's that whole interplay of the warmth of his interactions with Kirk, like the opening scenes in *Khan*. And my favorite Spock scene is definitely after the whole "I don't believe in the no-win scenario" in the Genesis cave, where Saavik turns to Spock after beaming up to the ship and says, "You lied," and he raises that eyebrow and responds, "I exaggerated." Perfectly timed.

AE: And his distance, his aloofness made Spock sexier than the rest.

RM: Yes, he was unobtainable. People always want what they can't get. I truly believe that you could have killed anybody else on that crew, even Kirk, and you wouldn't have cared half as much as when they killed Spock. That's nothing against Shatner or anyone else. It's testament to the character and to Nimoy.

AE: And that's reflected in how sad we all feel at Nimoy's passing.

RM: Absolutely. He death at 83 wasn't unexpected, but it was wrenching, as it was when Spock died in the movies. We knew that was coming too, but man was it upsetting. I just think it's ironic that the



Leonard Nimoy and DeForest Kelley

"IF BONES OFFERED A STANCE HE DIDN'T AGREE WITH, SPOCK WOULD DO THE VULCAN EQUIVALENT OF A SLAP DOWN."
RICH MATTHEWS

"emotionless" character is actually the true heart of *Star Trek*.

AE: One gets incredibly attracted to characters with undoubted integrity, which Spock always felt like he had. He was compelling to watch in that way. You feel attracted to integrity because it feels very rare. And it's hard to do, because actors can be perceived as superficial and bit vain, but Nimoy projected integrity, which can't be faked. Nimoy himself genuinely embodied that integrity. You'd hire Spock on the spot for any job that was going. You'd want Spock to be your dad. ▲



Spock's severe early look, in original pilot episode "The Cage"

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STAR TREK

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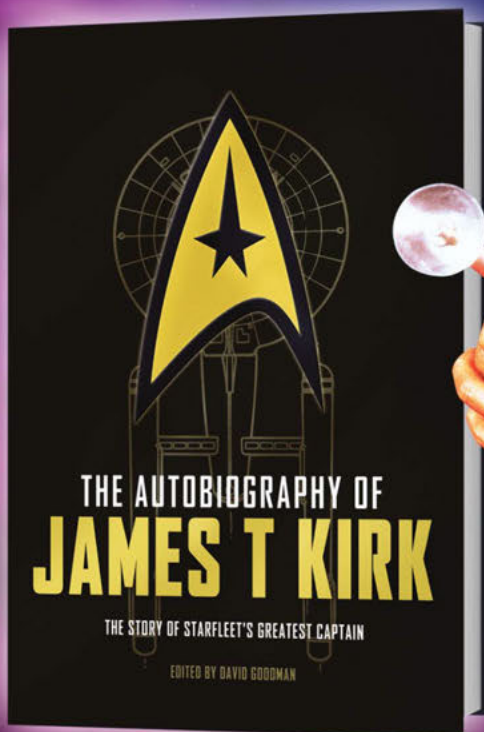
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TIME'S ARROW

THREE IS THE MAGIC NUMBER

Space may have been the final frontier, but the reason we fell in love with *Star Trek* was because of who was going boldly where no one had gone before – Kirk, Spock and McCoy: shipmates, opposites, friends...

Words: Rich Matthews

Sigmund Freud claimed that the psyche was constituted of three distinct elements – the impulsive, pleasure-seeking Id; the logical, self-regulating Ego; and the moralistic, self-judging Superego. (Do you see where we're going with this?) The psyche of *Star Trek* is likewise built around the three key figures of the libidinous, devil-may-care Captain Kirk, the emotionless rationale of Mr. Spock, and the passionate conscience of Dr. McCoy. Each is a joy, but when sparking off each other, this interstellar triptych is a wonder.

The affection that built between these men was infectious, their bonds of friendship “fascinating,” the cultural divides they spanned amusing and profound. In many ways it was the perfect platonic love triangle – each pairing had a specific dynamic that stood apart from any other. Kirk and Spock's outlook and style complemented each other both as friends and in command, combining together to become a formidable team based on powerful instinct, piercing logic and genius lateral thinking. Kirk and Bones had the comfortable candidness of old drinking buddies, with an edge of avuncular disapproval from McCoy concerning Kirk's tendency to rush in where angels fear to tread, with Kirk occasionally dismissive of McCoy's



Spock, Kirk and McCoy – AKA *Trek*'s Holy Trinity

“older brother” chastising. McCoy and Spock couldn't have been more different if one had been made of oily chalk and the other watery cheese (eugh), but their pointed-yet-playful interplay remains a true delight.

Occupying these iconic roles were three actors who, like their characters, all had very different styles, but William Shatner, Leonard Nimoy and DeForest Kelley clicked from their first shared

moment onscreen. With the sad passing of Nimoy, we can't think of a more fitting tribute than to wax rhapsodic about the magic that he, Shatner and Kelley created, that will last long into the 23rd Century and beyond...

THREE'S A CHARM

Kirk, Spock and McCoy fulfill a tradition of dramatic archetypes, as defined by Greek



I.T. trouble for Kirk?

DATA CORE

"THE IMMUNITY SYNDROME"

SEASON 2, EPISODE 19

The *Enterprise* encounters a huge single-cell organism that lives off pure energy. When it becomes clear to Kirk and the crew that the creature is preparing to reproduce, the future of the entire galaxy may be under threat.

FIRST AIRED:
EPISODE ORDER:
WRITTEN BY:
DIRECTED BY:

19 JANUARY 1968
47TH OF 80
ROBERT SABAROFF
JOSEPH PEVNEY

- According to Spock in this episode, Vulcan was never conquered, but when Spock declines an alcoholic beverage in "The Conscience of the King," McCoy jokes: "Now I know why they were conquered." There are many possible theories about this discrepancy, although it's entirely possible that Bones was either wrong or simply trying to rile Spock.
- This was the last episode filmed that

featured Kirk's green wrap-around top, however, it aired before "Bread and Circuses," which was the final time it was seen on-screen. It was also the last episode directed by Joseph Pevney, who shares the record for directing the most episodes of the original series with Marc Daniels.

- This was the first episode to end with the Paramount logo, following the purchase of Desilu by Paramount Pictures.

philosopher Aristotle – Kirk is pathos (the emotional), Spock is logos (the logical), and McCoy ethos (the ethical) – the mythic triumvirate from which all drama stems. Gene Roddenberry acknowledged this, saying that the three men personified the internal debate we all have within us – of emotion, logic and pragmatism. But this is a bit of ad-hoc retrofitting, because while Kirk and Spock's rapport was established from the get-go, McCoy's irascible contribution only started to coalesce in "The Corbomite Maneuver," and even then his relationship with Spock was far less "spiky." However, once their acerbic interplay was in full swing, the pair would always unite in support and defense of Kirk. Likewise, while McCoy often laid into Spock over moral or ethical issues that he felt the Vulcan was ignoring in favor of "damned logic," he was the first to jump to his defense if anyone else, including Kirk, criticized Spock.

**"I MUST SAY I PREFER A CROWDED UNIVERSE MUCH BETTER."
KIRK, "THE THOLIAN WEB"**

In "The Immunity Syndrome," just over halfway through the show's run, Kirk is put in the position of choosing between Spock and McCoy for a potentially fatal mission when the *Enterprise* is consumed by a giant single-cell organism. Spock's Vulcan strength and stoicism gets him the thankless gig, trumping Bones' medical know-how. As you would expect, when push comes to shove, Spock counsels that they should leave him and save the ship – McCoy shouts him down. Spock's reply is undeniably laced with humor: "Why, thank you, *Captain* McCoy."

THE RULE OF THREE

By season three, the writers were beginning to get more playful. While "The Empath" saw Kirk having to decide (again!) between Spock and McCoy for yet another potentially deadly mission – to be a lab rat, essentially – this time McCoy pulled the short straw. Or rather, as the Superego, he sacrificed himself so Kirk wouldn't have to choose. However, only one episode later, "The Tholian Web" saw a notable reversal of the previously standard dynamic of Spock's logic dictating that they abandon the captain in favor of the crew while McCoy carped about "not leaving

Jim to die, dammit!" Here, Spock's reasoning – in what is for all intents and purposes a veritable Kobayashi Maru test (Kirk trapped on a ship out of phase with the *Enterprise*; the crew reacting violently to some unknown condition caused by the region of the space they must remain in; the Tholians weaving their deadly web around the ship) – leads him to side with rescuing Kirk, while McCoy is overwhelmed by his empathy for the crew and desire to save as many people as he can. And by this point, the show is so confident in the core of their characters, that they even have a "posthumous" Kirk lay it all out in a recorded message:

"Bones, Spock – since you are playing this tape we shall assume that I am dead, and the tactical situation is critical, and both of you are locked in mortal combat. It means, Spock, that you have control of the ship and are probably making the most difficult decisions of your career. I can offer only one small piece of advice for whatever it's worth. Use every scrap of knowledge and logic you have to save the ship, but temper your judgment with intuitive insight. I believe you have those qualities but if you can't find them in yourself, seek out McCoy. Ask his advice. And if you find it sound, take it. Bones – you've heard what I've just told Spock. Help him if you can, but remember, he is the captain and his decisions

DATA CORE

"THE EMPATH"

SEASON 3, EPISODE 8

Kirk, Spock and McCoy are pulled into an alien experiment on a doomed planet.

FIRST AIRED:

EPISODE ORDER:

WRITTEN BY:

DIRECTED BY:

6 DECEMBER 1968

64TH OF 80

JOYCE MUSKAT

JOHN ERMAN



- "The Empath" was cited by DeForest Kelley as his favorite episode of the series.
- The writer of the episode, Joyce Muskat, was a fan who sold her script to the series thanks to producer Robert Justman. It was her only script sale.

- Along with "Whom Gods Destroy," "Plato's Stepchildren," and "Miri," this episode wasn't broadcast in the United Kingdom until the early 1990s. The reason given was because "they all dealt most unpleasantly with the already unpleasant subjects of madness, torture, sadism and disease." It was finally shown on 5 January 1994.

"The Empath"



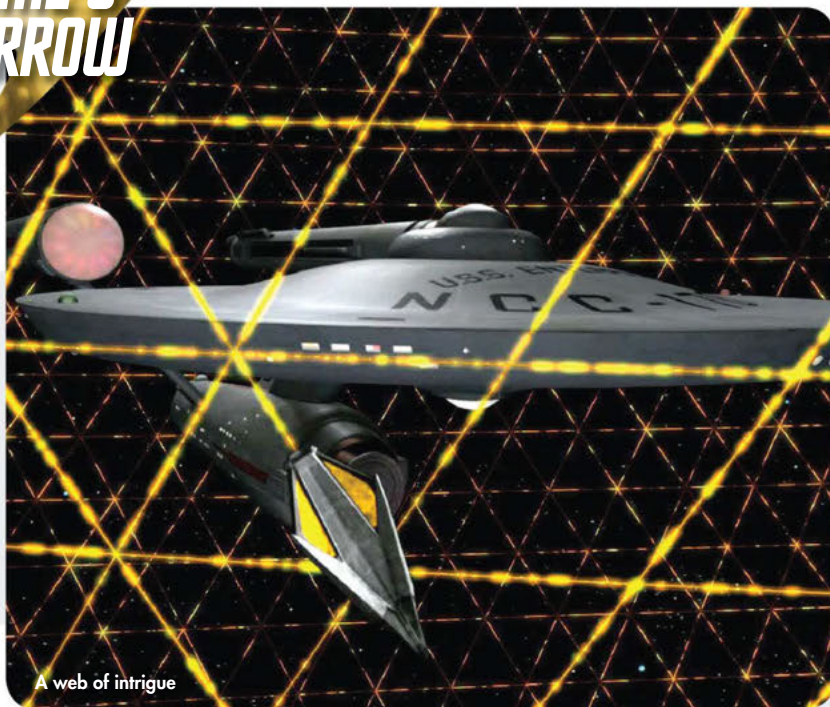
TIME'S ARROW

must be followed without question. You might find that he is capable of human insight and human error. They are most difficult to defend, but you will find that he is deserving of the same loyalty and confidence that each of you have given me. Take care."

This actually shifts the Freudian model slightly, in favor of Kirk as the mediating ego and McCoy as the passion-governed id, but that designation isn't fair – or consistent – for Bones. No, what's more likely is that there is some shifting of roles depending on the scenario faced by the *Enterprise*, with each of the trio also possessing the same constituent parts of their psyche within their dramatic triangle. At the end of "The Tholian Web," McCoy and Spock even share a tongue-in-cheek fib about not watching Kirk's "last orders" recording. After all, Spock is meant to be devoid of emotion, but we all know the truth, that Nimoy often played him with a simmering emotion just beneath the surface. We all accepted it for the cause of drama – and we have evidence of what happened when Nimoy was instructed to play pure logic, as in *Star Trek: The Motion Picture*. Likewise, in Robert Wise's epic reintroduction of the *Enterprise* crew, McCoy is initially overplayed, all crotchety grumps and big grins ("So help me Spock, I'm actually pleased to see you!"). It only feels like true *Star Trek* when Spock loosens up and McCoy gets to expound the moral implications of V'ger's mission, the pair properly re-connecting with an invigorated Kirk. When the three components of the *Enterprise*'s psyche are in place, and interacting, they make up a Venn diagram of the perfect commander.

THE HOLY TRINITY

The high point of the Kirk/Spock/McCoy triangle fittingly came in the trilogy of interrelated stories sat within the original crew's six films. Bookended by the slightly-chilly heavy sci-fi of *The Motion Picture*, the existential holiness of *The Final Frontier*, and the spectacular allegorical cold-war swan song of *The Undiscovered Country*, *Star Treks II*, *III* and *IV* had a through line that made them feel like one continuous story – the nature of friendship. Through the story arc of *The Wrath Of Khan* we see loss, grief, anger, desperation and sacrifice all enacted on an operatic scale, with each of our three heroes integral to each other's survival. *Khan* is, on the surface, about Kirk and Spock's "best of times and worst of times" – until the final moments of Spock's life, when only Bones' huge capacity for empathy and kindness makes him the ideal human



A web of intrigue

DATACORE

"THE THOLIAN WEB"

SEASON 3, EPISODE 9

When Captain Kirk is pulled into interspace while trying to rescue the *U.S.S. Defiant*, the *Enterprise* is trapped in a web of energy by the mysterious Tholians.

FIRST AIRED:
EPISODE ORDER:
WRITTEN BY:
DIRECTED BY:

15TH NOVEMBER 1968
64TH OF 80
JUDY BURNS AND CHET RICHARDS
HERB WALLERSTEIN

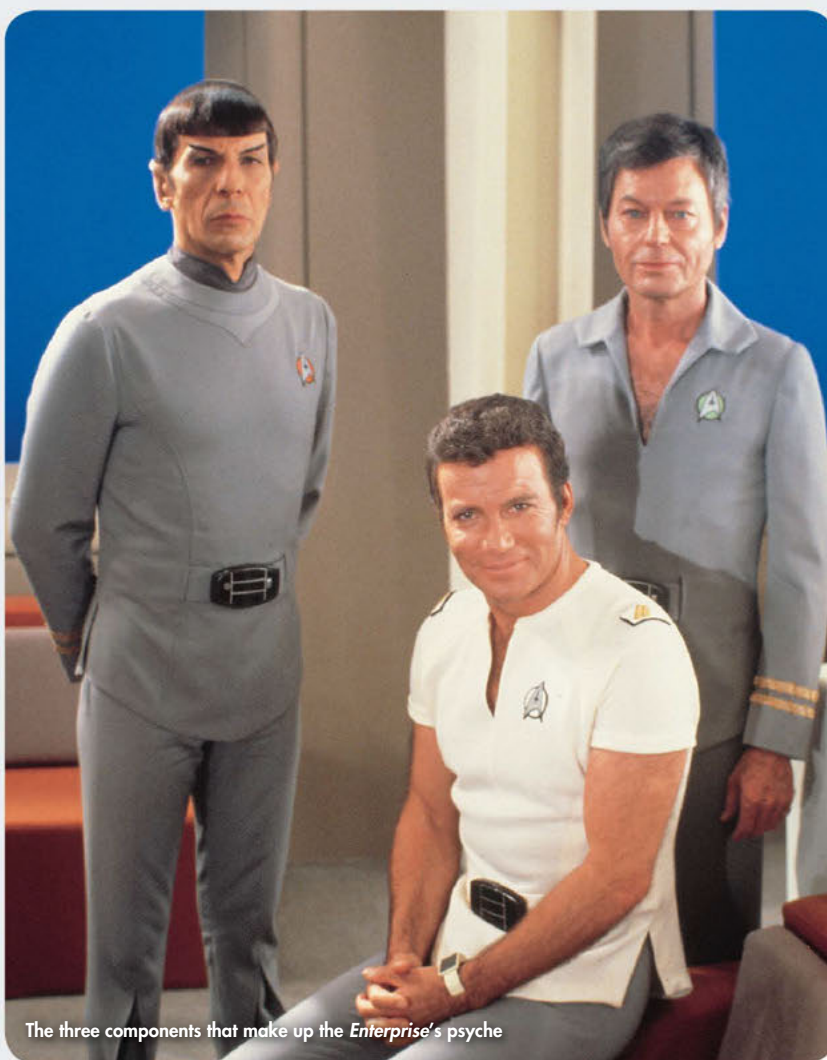
- This is the only episode in the entire run where Spock uses Dr. McCoy's nickname, Bones.
- This is one of only a few episodes in which every second and third season regular all appear – Kirk, Spock, McCoy, Scotty, Sulu, Chekov, Uhura, and Nurse Chapel.
- Alongside "The Trouble With Tribbles," this was one of Nichelle Nichols' favorite episodes.



vessel for Spock's katra – or, as McCoy puts it in his inimitable way, Spock's soul. Through his absence, *The Search For Spock* shows us what life would be like for Kirk and McCoy without their “ego,” their center – haunted by Spock, both men are driven to the brink of obsession and madness. They commit crimes, they endanger their crewmates, they destroy the only true romantic love of Kirk's life, the *Enterprise*, they even sacrifice his son, David. They do it because they are not complete without Spock. Just as they humanized the half-blood Vulcan, so he grounded them and brought out the best of their humanity.

Kirk is also clearly jealous of the intimacy now shared by Bones and Spock – McCoy knows Spock like no one else ever can, after having his consciousness rattling around in his skull. The only way he can get back in the game is to get Spock out of Bones' head and back in his (handily) regenerated body. But this is a major breakthrough for Kirk – he finally values a person more than his ship, more than his command (if not more than his son). And he's validated when, after Spock's mind and body are reunited, Kirk is the focus of Spock's attentions, not the ship, not Bones. “Jim. Your name is Jim” is his most profound statement of identity.

Then we enter the final chapter of this tale of brothers, as they fly back to face the music, reunited yet changed. Spock is more childlike, McCoy friendlier to his green-blooded compadre. Kirk is frustrated at this



The three components that make up the *Enterprise's* psyche

“YOU FIND IT EASIER TO UNDERSTAND THE DEATH OF ONE THAN THE DEATH OF A MILLION. YOU SPEAK ABOUT THE OBJECTIVE HARDNESS OF THE VULCAN HEART, YET HOW LITTLE ROOM THERE SEEMS TO BE IN YOURS.”

SPOCK TO MCCOY, “THE IMMUNITY SYNDROME”

development – he wants the old dynamic back, but things have moved on, too much has changed. It's played for laughs (mostly), but there is a deep-rooted yearning in Kirk's interactions with Spock. True balance is only restored by a key visual reference – as the accused former crew of the late starship *Enterprise* march into the Federation courtroom to hear their fate, Spock strides from the stands to join them. Back in uniform, back in the pecking order, stood next to Kirk, balance is restored. Even more so, when Spock has spoken to his father Sarek, he and Kirk match strides to march out of the courtroom together, the gait of both men recalling their reunion on board the

Enterprise after Kirk is beamed back to the ship from the Genesis cave inside Regula in *Wrath of Khan*. Bones is also now back in his rightful place, as emotional support, wry commentator and not-always-needed third wheel.

More lip service is of course paid to the “special relationship” in V and VI, notably Kirk's sense of betrayal when Spock nominates him as the peace envoy to the Klingons in *The Undiscovered Country*. Bones is present and correct, to call foul on a lot of Kirk's pontificating and Spock's cold logic, and truly gets to shine in the bowels of the Rura Penthe penal colony. But, if we're honest, the dynamic feels a bit forced, going through the motions.

Which is fitting given what they've been through by this point. There could never be bigger highs and lows than in parts II to IV. It's all about Spock, on-screen and off, with what happens to the character becoming the catalyst for the main narrative thrust, and with Nimoy himself dictating what happened behind the camera. He wanted Spock to die in II. He would only come back if he got to direct III. He helmed IV to unprecedented levels of commercial and critical success for the franchise. But, without Shatner and Kelley, Kirk and Bones, where would Spock be? On Vulcan polishing his Kolinahr. So, thank Surak for space's three amigos. Live Long and Prosper, old friends. ▲

STAR TREK

— O N L I N E —

ORIGINAL
FICTION

LOCKS WITHOUT KEYS

PART 2

BY CHRISTINE THOMPSON

Courtesy of Cryptic Studios

PREVIOUSLY IN "LOCKS WITHOUT KEYS"

After speaking to a Talaxian trader who had acquired a Krenim artifact, Admiral Tuvok takes *Voyager* on a dangerous mission into what was formerly Krenim space to find remnants of that lost civilization. Close calls with Vaadwaur patrols prompt Lieutenant Commander Kyla VanZyl, *Voyager's* first officer, to suggest an away mission. Its goal: To take a small team in the aeroshuttle, locate the Krenim system where the artifact was found, and search for the Krenim – all without alerting the Vaadwaur to their presence...

"Commander VanZyl," Bokali called over, a strained urgency in his voice, "I'm picking something up on sensors."

"It is a ship," Maran confirmed from her station, "No, *three* ships. Two frigates and... a battleship. It's the Vaadwaur, sir!"

"Then let's hope they don't spot us," VanZyl said quietly.

"They're not changing course, but they are paralleling us."

"OK, give them another two light years of space and find someplace for us to hunker down," VanZyl said, absentmindedly running a hand through her short, dark hair. A nervous habit she was continually trying to break.

"Best place is the Kyana system itself, but it'll take us another 28

minutes to get there at present speed," the Benzite pilot reported.

"Hold on, I can give you warp five," Rhodes answered.

"Do it," VanZyl said. "Arming weapons."

The Trill knew that feeling the aeroshuttle jump as it increased speed was an illusion, but her stomach lurched with it all the same. She did not want to get into a firefight with the Vaadwaur. The aeroshuttle was maneuverable, and could go places the larger ships couldn't, but that didn't matter if it was vaporized before it could enter an atmosphere.

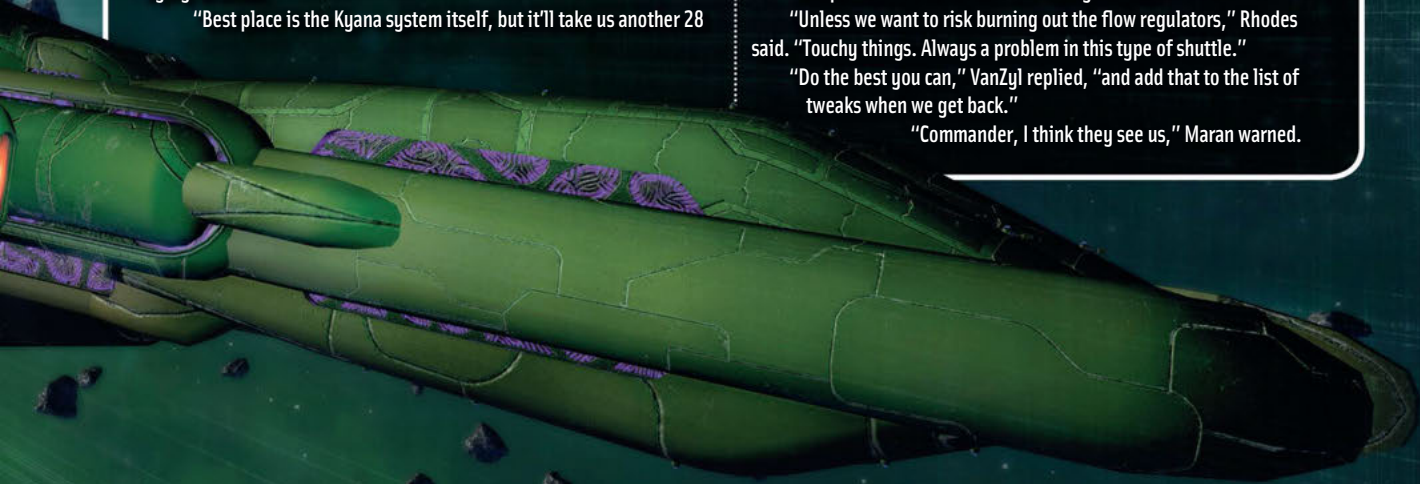
The worst part was the waiting, she thought, as the tiny vessel raced toward the relative safety of the Kyana system. They couldn't even see their pursuers, but VanZyl felt them like a prickle on the back of her neck.

"Warp five the best we can do?" VanZyl asked.

"Unless we want to risk burning out the flow regulators," Rhodes said. "Touchy things. Always a problem in this type of shuttle."

"Do the best you can," VanZyl replied, "and add that to the list of tweaks when we get back."

"Commander, I think they see us," Maran warned.





"They're moving to an intercept course but not increasing speed."

"Chief, get as much speed as you can without killing the engines," VanZyl ordered. "Bokali, if you find someplace for us to hide, set a course."

"Aye, sir," the pilot answered. "The moon near Kyana Prime has deposits of fistrium."

"That will hinder the Vaadwaur's sensors," Maran said.

"It may be all we need," VanZyl responded. "But prep the emergency beacon, just in case."

The Vaadwaur caught up with them on the edge of the system.

"They're locking weapons," VanZyl said. She rapidly keyed commands into the tactical console. "Bokali – evasive maneuvers!"

"Whatever happened to talking first?" Maran grimaced.

"Five hundred thousand kilometers to the moon," Bokali said.

"Increasing speed."

"Watch out for drag once we enter the atmosphere," Rhodes warned.

"They're firing," VanZyl warned. Bright purple polaron beams sizzled out of the lead Vaadwaur ship, arcing around the small aeroshuttle.

One struck the aft of the ship, scoring the hull plating.

"Shields down to 80 percent," the engineer reported.

"Returning fire," VanZyl said. Brilliant orange phaser beams fired from the aeroshuttle, glancing off the Vaadwaur ship but having little effect.

"We can't fight them," she said. "Our only option is to run."

"Should I contact *Voyager*?" Maran asked.

"Negative," VanZyl said. "Try to shake them first."

"All right," Bokali responded. "Let's see them follow us through this." He put the small shuttle into a dizzying roll, skimming the surface of several asteroids and then twisting the ship into a sharp climb. The Vaadwaur battleship, larger and more cumbersome, couldn't keep up,

but its weapons effortlessly blasted asteroids out of its path. The more nimble Vaadwaur frigates kept the aeroshuttle in weapons range, firing a continual barrage of polaron fire that narrowly missed the small ship. The shuttle's inertial dampeners struggled to keep up with the maneuvers, and the crew inside were tossed around like fragile bottles lost on a stormy sea.

"They're firing torpedoes," VanZyl warned.

"They won't hit us," Bokali responded. "I was in Red Squadron at the Academy." He adjusted the trajectory of the shuttle again, and then spun the little ship into a tight flip that made VanZyl's stomach lurch.

"For some reason, that's called 'Rock and Roll!'" Bokali shouted triumphantly as the torpedoes detonated harmlessly on asteroids on either side of the ship. "Some kind of ancient Earth music."

"We're almost in the atmosphere," Maran said. "But there's something wrong. There are supposed to be four planets in this system, but I'm just picking up the moon and the asteroid field."

"Maybe the Vaadwaur destroyed the planets?" Rhodes said.

"Find the region on the moon with the largest fistrium deposits and set a course," VanZyl said. "Then launch the emergency beacon once we hit the upper atmosphere."

The beacon would travel a safe distance out of the system and then send a coded, low-frequency signal to *Voyager* that the Vaadwaur may not be able to detect. It would take several hours for *Voyager* to arrive, and they'd need to hide until then.

"Prepping for atmospheric entry," Bokali said. "Watch out – it's gonna get bumpy."

"Beacon away!" Maran said. VanZyl wished it well. That little bundle was their best hope for rescue.

The drag of the atmosphere superheated the aeroshuttle, pulling at it until it felt to VanZyl like the ship would fly apart. The roar of the air buffeting the shuttle filled the cabin. She always hated re-entries. Starships belonged in space.

The shuttle broke through the clouds and VanZyl could see a dark gray landscape rapidly approaching. Chunks of jagged emerald-colored crystals broke through the crust like knives waiting to dice the unwary.

"They've broken off pursuit," Maran reported. "But they'll probably



send down an away team as soon as they have a lock on us."

"Then we don't let them get a lock," VanZyl said as the shuttle landed with a bone-shaking thump. "The fistrium will help, but what else do we have?" She stood up and started moving back to the cargo compartment. "There has to be something back here."

"Taking us to minimal power," Commander Rhodes said. "Should make the shuttle harder to spot."

Kimberly Maran and Ensign Bokali were helping VanZyl search the cargo compartments now. "Found a holoprojector," Maran said, pulling a heavy device about the size of a toolbox out of a cabinet. "We could use it to camouflage the ship."

"Do it," VanZyl said, pulling out a handful of emergency transport units. "Here – everyone take one of these. Set them to return to the shuttle in case we get split up."

Rhodes was frowning at the readouts on his console. "We took a hit to the EM overflow module," he said. "I can fix it, but it will take a few hours."

"Go ahead," VanZyl said. "Once we get the holoprojector up, all we'll have is time. Kimberly, can you start your scans from here?"

"Possibly, but there's always a chance the Vaadwaur will detect them. If I modulate the frequency, though, it will make it harder. But it will be more difficult for me to find what we're looking for, too."

"Concentrate on those chronitons you mentioned earlier," VanZyl said.

"Will do, Commander," Maran nodded as she bent to her work.

VanZyl and Bokali attached the holoprojector to the aeroshuttle's hull. Instead of wiring it into the shuttle's EPS system, VanZyl chose instead to depend on the holoprojector's small battery pack. It would only last an hour or two, but it would be harder for the Vaadwaur's sensors to detect.

"There are a couple of shield batteries on the shuttle," she told the ensign. "Have the chief show you how to rig them for the holoprojector."

"Sure thing," Bokali said. "Um... what about the Vaadwaur? You know they're going to send an away team."

"Take care of the shuttle first," VanZyl said. "We'll deal with the Vaadwaur when we have to."

VanZyl retrieved a tricorder from the shuttle and ran a scan. Sure enough, there were ten Vaadwaur lifesigns about six clicks away. She considered her options. They could abandon the shuttle and try to hide

"THERE ARE FEW AREAS OF SPACE COMPLETELY DEVOID OF WORMHOLES"

in the hills, but if they did that, they'd lose their only way off the moon. A fair fight with the Vaadwaur, well – it wouldn't be a fair fight at all. The Vaadwaur had three ships in orbit to provide reinforcements, and if they had an overseer with them... VanZyl didn't even want to think about that.

Every Vaadwaur overseer the alliance had encountered so far in the Delta Quadrant was infected with a neural parasite. The parasites were biological weapons developed by the Iconians. They gave the host extremely enhanced strength and endurance, but the parasite was in control of the body. The parasites were intelligent and devious. A handful of them had almost taken over Starfleet in the mid-23rd century. Now, they were behind a war that had devastated an entire quadrant.

"Lieutenant Commander VanZyl?" Maran called. "I think I have something."

"Report," VanZyl said, returning to Maran's station.

"The chronitons I was detecting before are here in the system, and in exponentially greater quantities," Maran said. "There's an area about 200 kilometers away, here," she pointed at a topographic map of the moon's surface. "It's an extremely high concentration, but there's nothing there," Maran finished. "It's just bare rock."

"What if there is something there but we just can't see it?" VanZyl asked. "You said the Orb of Time put the user into a state of temporal flux. Could there be a device that could put a location into temporal flux? Move it, I don't know, just a fraction of a second into the future?"

"And if it was always in the future, we'd never catch up!" Maran said. "It's theoretically possible, but I don't know how we'd determine



that. You'd probably need something that would move you forward the proper amount of time as well."

VanZyl thought of the device the Ferengi, Quen, had tried to sell to Twi'lix. If this place was locked out of time, was that the key?

"Commander, I think we have a problem," Bokali said, looking at the open tricorder VanZyl had left behind. "Those Vaadwaur lifesigns are headed this way. They'll be here in three minutes."

"OK," VanZyl said. "Time to be creative." She opened up cargo compartments and started pulling out hand phasers and a roll of flexible adhesive. "I'm going to deal with the Vaadwaur. When you get the signal, launch the shuttle. Head for the area of caves here," she said, pointing at the map on Maran's screen. "They're big enough to hide the shuttle. Go silent and wait for me, or *Voyager*. If neither of us shows up in six hours, you'll just need to take your chances."

"You can't go out there alone," Ensign Bokali protested.

"I can and I will," VanZyl said. "Rhodes, you're in command."

"Aye, Commander," the engineer said, slowly, and VanZyl knew he understood. "I'll keep them safe."

The jagged cluster of crystals was the best ambush site she was going to find. VanZyl clutched the bundle of phasers to her chest. They were wrapped tightly with the flexible adhesive and made for a bulky but throwable package.

She had one shot. Back in her intelligence days, VanZyl had learned a trick that could beam a photon torpedo past an enemy ship's shields. She'd even managed to get one onto a bridge once or twice. Made quite an impact, and she had the feeling that overloading phasers would have a similar effect.

VanZyl waited until the cluster of Vaadwaur soldiers were within 10 feet before she triggered the phaser overload. The distinctive whine cut through the silence, and bright polaron beams from their weapons filled

the air around her. At the last possible moment she hurled the bundle, feeling her skin sizzle white-hot as she reached desperately for the transport beacon clipped to her collar.

"Admiral, she's over here!"

Commander Mason Rhodes dug through a pile of loose rubble at the edge of a large crater caused by the explosion. Vaadwaur bodies lay scattered across the blast radius. Rhodes counted eight, more or less. It was hard to say. Maybe the other two were still buried?

Admiral Tuvok and the Doctor, *Voyager's* holographic chief medical officer, hurried to Rhodes' side. Tuvok helped the commander to roll a boulder away from VanZyl's still form as the Doctor whipped out a tricorder and began scans.

"She's unconscious, but stable," the Doctor confirmed. "A mild concussion, but it's not..." He paused, looking down at his tricorder. "Curious. Kyla isn't joined, but these readings almost look like..." The Doctor tapped his combadge. "*Voyager* – two to beam directly to sickbay."

Admiral's Log, Stardate 87082.60

Lieutenant Commander VanZyl has left Voyager. Prior to her away mission to the Kyana system, she had been granted permission to take personal leave in the Alpha Quadrant. However, I find it curious that she chose to do so without reporting to me. The Doctor also says she left sickbay immediately upon recovering consciousness, and did not allow him to perform a full physical.

I dislike having to "check up" on one of my officers, especially one as capable and reliable as Kyla VanZyl, but I will have to report this incident to Starfleet Command and ask them to attempt to locate her shuttle.

Lieutenant Commander Kyla VanZyl's story continues in playable *Star Trek Online* episode "Uneasy Allies." Also, play "Dust to Dust" to discover what Captain Harry Kim was doing while *Voyager* explored Krenim space.

The aeroshuttle is available as a console with the Pathfinder Long Range Science Vessel, which can be purchased in the C-Store for Federation characters of Vice Admiral rank and above.

ABOUT STAR TREK ONLINE

Star Trek Online is a free-to-play massively multiplayer online game from Cryptic Studios. In *STO*, you can explore the stars as the captain of a Federation starship, seek glory and honor on the bridge of a Klingon Empire vessel, or fight for Romulan freedom aboard a deadly Warbird. Visit iconic *Star Trek* locations such as Vulcan and Qo'noS, star in your own story, and make your mark on the universe!

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LEONARD NIMOY

A FASCINATING MAN

PART TWO

Star Trek Magazine's classic 2012 interview with Leonard Nimoy concludes, with the actor speaking about his busy retirement and passion for photography...

Words: Tara Bennett

VIRTUALLY RETIRED

As Mr. Spock, Leonard Nimoy has virtually traversed the far-reaches of the galaxies, sacrificed his life for the greater good, was resurrected, and even spent a brief amount of time with a younger, alternate version of himself. That's enough to exhaust anyone, so it's no wonder that in April of 2010, Nimoy announced he was ready to retire from the acting and convention appearance portions of his life. However, that's easier said than done, especially when your talent, face, and voice are still in such demand.

"It's all very flattering," Nimoy chuckles about his ever-ringing phone. "I am being contacted almost daily by people about how I might be useful to their project. I did announce that I would not be doing any more convention appearances. However, I may pop up on an occasional TV show or film. I may pop up there, but I cannot say when or how. Again, it's very flattering, but I consider myself retired."

Aside from doing vocal work for the *Star Trek Online MMO*, Nimoy often gets a lot of current sci-fi TV fans asking if his *Fringe* character, William Bell, could return in the flesh one last time instead of just vocally as he did in the show's third season. Sounding open to the possibility, Nimoy says warmly, "I admire the *Fringe* company very much. The actors, the writers, the producers and all the craft people involved. It's a great company."

Photo courtesy of Seth Kaye Photography

Below: Photo from the 'Shekhina' series by Leonard Nimoy; Main photo: 'Hands' by Leonard Nimoy.

"MY MOST SATISFYING EXPERIENCES HAVE BEEN THOSE WHERE I'VE THOUGHT OF AN IDEA AND SEEN IT ALL THE WAY THROUGH."

They have wonderful imaginations and they've surprised me with how they have used me. I feel very comfortable with them. It's entirely possible that we'll find some way to have Bell come back."

In the meantime, Nimoy says he's enjoying his more open calendar to work on his philanthropic endeavors with his wife Susan, spending time with his family and immersing himself in his beloved photography projects. Nimoy's reputation as a respected contemporary American photographer has grown exponentially in the last four decades

as his work now hangs in many art museums around the world. He was mentored in the 1970s by Robert Heineken and has gone on to explore many intriguing subjects, from landscapes to the human form in all its natural glory. Today, his photographic work is one aspect of his creative life that many of his mainstream fans still know little about, so Nimoy's been remedying that by showcasing his work in some outstanding exhibitions at the R.Michelson Galleries in Northampton, Massachusetts.

Talking about his creative process, Nimoy says that he prefers to work around a specific theme that ignites his imagination and spurs his thinking. "I don't carry a camera when I go out and about," he shares. "I wait until an idea presents itself that I want to explore. If I was a writer, I'd be writing about these ideas. But

I'm a photographer, so I shoot pictures about these ideas so it's all abstract-based. I don't use Photoshop a lot. I use film and do straightforward printing just exactly the way I shot the picture."

He admits to keeping a collection of ideas that have sprung into his mind over the decades when looking for a muse. "Sometimes I go back and revisit the ideas and if it's still alive, I might go up and do some camera work for it. Or sometimes the idea might be great, but I can't see myself spending the next year working on it organically. Once I make a commitment, like when I was making a *Star Trek* film, I have to spend a lot of time researching and doing the work to be sure that my interest is enough to sustain itself. My most satisfying experiences have been those





where I've thought of an idea and seen it all the way through."

As to his latest photographic endeavors, Nimoy says he just finished collecting a journey into his archives for R. Michelson Galleries. "The most recent project has been rediscovering some earlier work in my files. I have thousands of images in my files that have never been seen. Rich Michelson is putting together a box collection of about 25 images that have never been seen and the title is 'Eye Contact'. In my earliest work with female figures, I told most of my models not to look at the lens. Look away, look down, look sideways; it's called the averted gaze. Eventually, I started to change, so more work was about the model herself as an individual and I would ask them to look at the camera. This particular collection of work is a comment on that process I went through."

In the meantime, Nimoy and his wife Susan spend a lot of their time supporting causes in the arts that are near and dear to them. "We have a very broad range of philanthropic interests." He notes, "Susan and I are extremely grateful for what we have been given in the way of opportunity and lifestyle. We try constantly to be aware of that and to try and be helpful to others. We have made commitments to organizations that try to help the arts because we believe that art in culture helps people live satisfying lives. We are interested in conservation and space exploration. The Griffith Observatory [in Los Angeles] is one of our pet projects."

Pausing for a moment, he adds with quiet sincerity, "It's interesting the issue of public philanthropy. We tried to work privately for a very long time, but then we were educated to the idea that if people know that we are giving support to certain ideas and organizations, it encourages other people to do the same. While I don't on one hand like to talk about what we do publicly, it is helpful for people that we are doing it, so other people will do it as well." He smiles, "You want to be private but you also want to encourage."

And that also extends to helping new artists realize their

own forum to inspire and challenge. Nimoy explains, "We collect contemporary art and have a very serious collection. We live very happily with it and we are constantly looking at new and exciting art. In any city we go to, we work with the local museums there. There is also an organization called America: Now and Here [<http://americanowandhere.org>] that we support which puts out traveling art shows. They take truckloads of art and set up displays. I think art is such an important part of life," he enthuses.



By pushing his own comfort zone through the arts, Nimoy says he's discovered many things inside himself that he may never have had the courage or perspective to really pursue. He reflects, "When I was a young actor I took work very, very seriously and never thought I would be in comedy. I was always interested in straight drama. But when I started to explore comedy, I discovered that I enjoyed making an audience laugh, and to hear them laugh. It became a very important part of my work. *Three Men and a Baby* was the highlight of that and it was a wonderfully buoyant time and we were laughing all the time making that movie. Some comedy also found its way into *Star Trek IV*, where we had some wonderful humor and I enjoyed that a lot. I gave up being so, so, so serious and tried to enjoy it all a little more. It was even a joy and pleasure to discover with the Spock character I could make people laugh just by lifting my eyebrow," he laughs proudly.

Asked what creative outlet has given him the most satisfaction and pleasure, Nimoy thinks for a moments and offers, "Obviously, I've been happy and gratified with my acting and directing career but I'll

**"IT WAS A JOY
AND PLEASURE TO
DISCOVER WITH THE
SPOCK CHARACTER
I COULD MAKE PEOPLE
LAUGH JUST
BY LIFTING
MY EYEBROW."**

go all the way back to 1971. I was under contract at Universal Studios doing occasional TV shows. I was studying photography at the time at UCLA and I wanted to see my work published for the first time, so I was encouraged to write some words to go along with my photographs. I published a book called 'You and I', which was a book of poetry and photographs. It was published by a wonderful, small company in San Francisco. The book became enormously successful and well

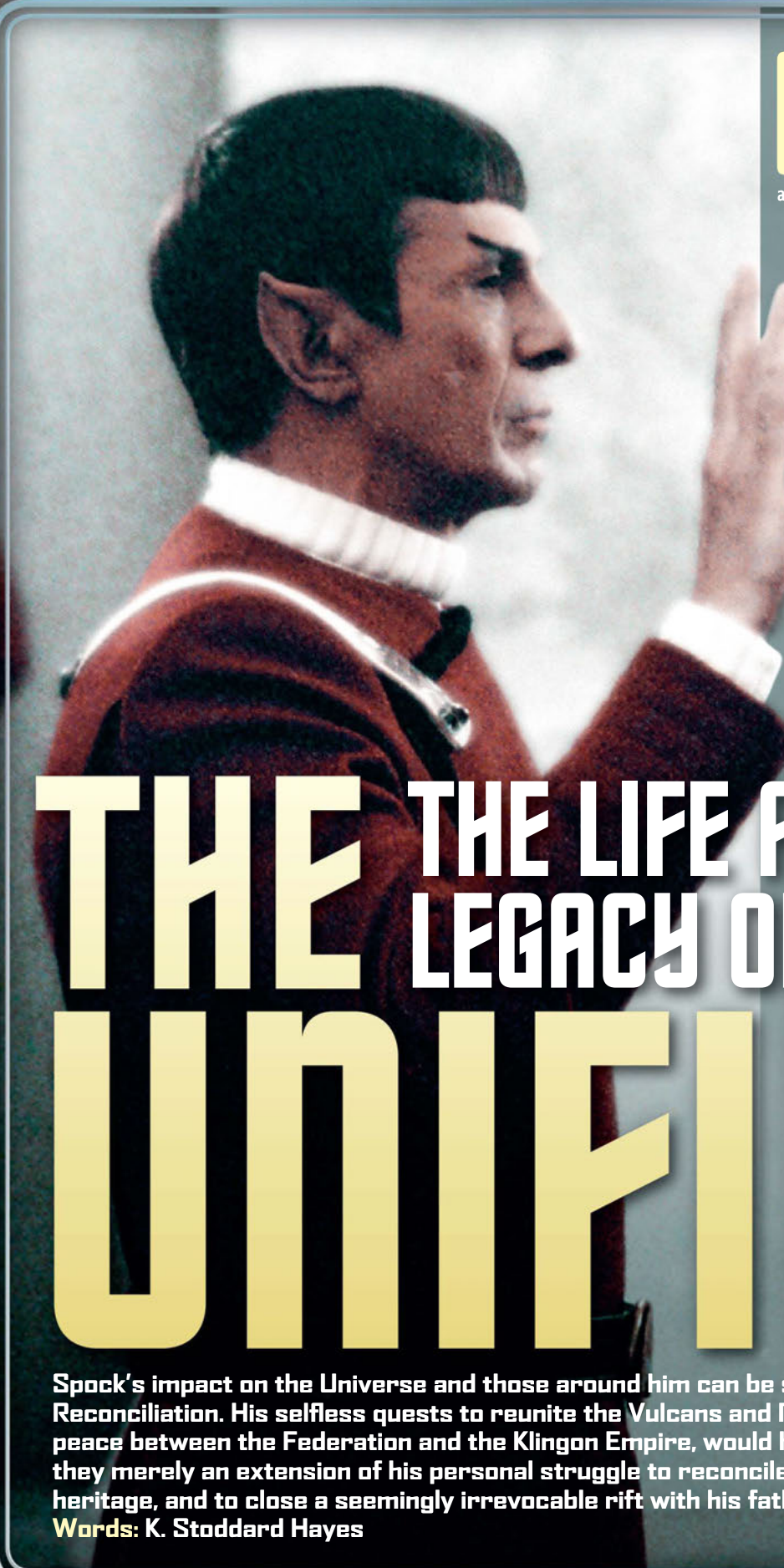
received, so I was encouraged to write more poetry. I think I probably published five or six poetry books and I was very touched by the response that I got. People wrote me wonderful letters about what my poetry meant to them. I had some people asking permission to use my poems in their wedding ceremonies. I was delighted to know I could touch people in that way as well, and it also encouraged my photography.

"But at the root of all this is my acting career," he reflects, as we wind down our conversation. "*Star Trek* and the Spock character really opened up so many other avenues for me creatively that I am an eternally grateful guy," he says with all sincerity and a smile in his voice.

As to what he would like to share with his creative brethren out in the world, as they too muster the courage to share their creative visions with others, Mr. Nimoy returns to the tech that Mr. Spock is so synonymous with as the conduit for his simple message, "On my Twitter account [[@therealnimoy](#)], I recently shared the comment, 'Love the art in yourself, not yourself in the art.'" And with that he adds, LLAP. 🖖



This spread: Photos from the 'Shekhina' series, by Leonard Nimoy. Photographs reprinted by kind permission of Leonard Nimoy & R. Michelson Galleries.



Given Starfleet's primary mission to "seek out new life and new civilizations," every officer in the fleet is trained and ready to act as an ambassador for the Federation at any time, especially in the event of an alien contact mission. Yet for a career officer to go on to become a fully-fledged ambassador is far from inevitable. So what was it that took Spock from distinguished service in Starfleet to a diplomatic career?

His father Sarek's long, distinguished service as a Federation ambassador is surely an influence. Yet Spock's interest in negotiating peaceful resolutions between hostile peoples is likely to have been even more firmly grounded in his own personal history as a child of two very different cultures.

Despite their long friendship and alliance with Earth, Vulcans seem to have retained a deep prejudice against human "illogic" and emotionalism, even into the 24th Century. Nearly a hundred years after Captain Archer and his crew first confronted Vulcan condescension and arrogance, Spock's mother Amanda recalls with anguish Spock's trauma at

THE LIFE AND LEGACY OF SPOCK THE UNIFIER

Spock's impact on the Universe and those around him can be summed up in one word: Reconciliation. His selfless quests to reunite the Vulcans and Romulans, and to broker peace between the Federation and the Klingon Empire, would heal a galaxy. But were they merely an extension of his personal struggle to reconcile his Vulcan and Human heritage, and to close a seemingly irrevocable rift with his father?

Words: K. Stoddard Hayes

being bullied as a child because he wasn't a "real" Vulcan ("Journey to Babel").

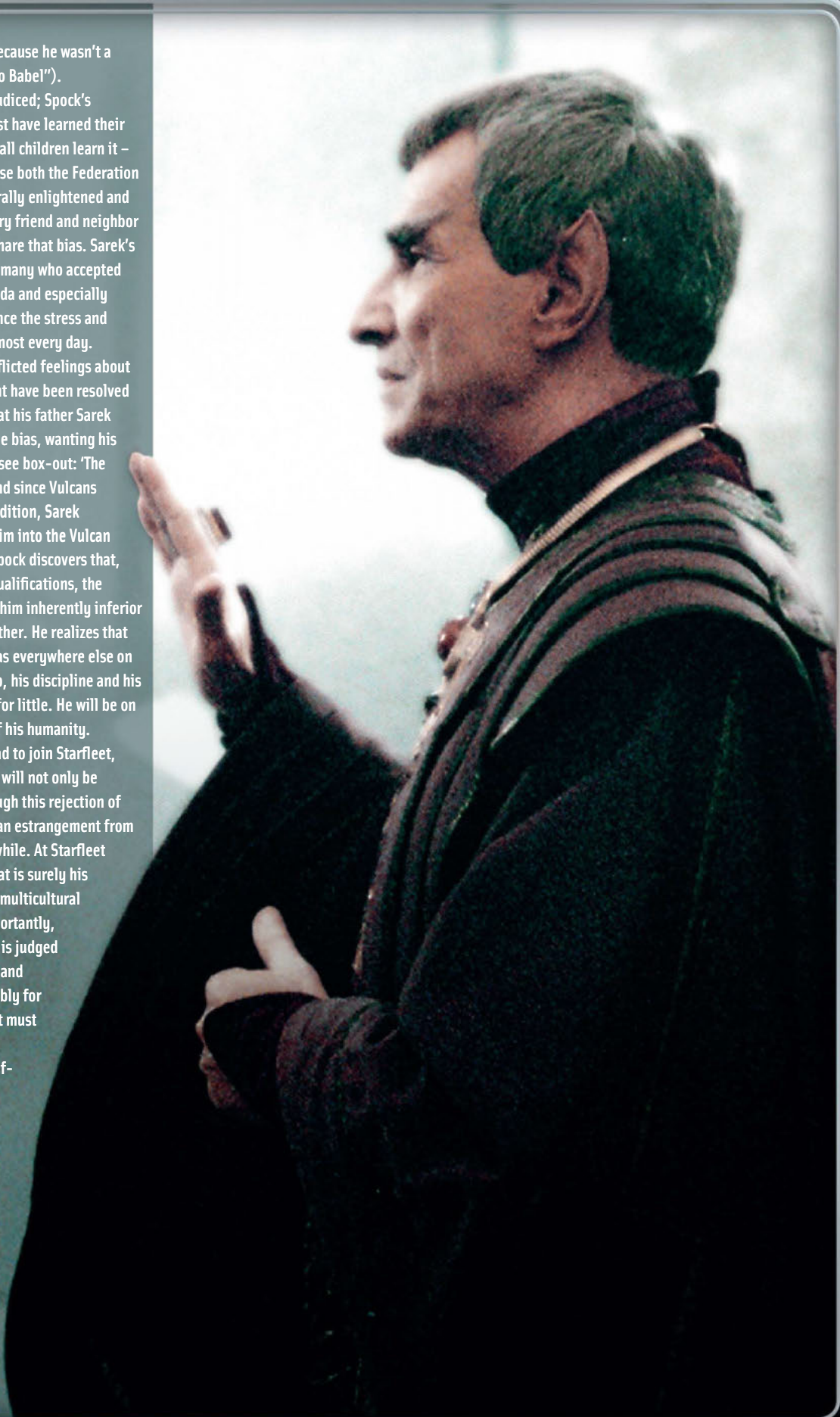
No child is born prejudiced; Spock's bullying schoolmates must have learned their bias from the same place all children learn it – their own families. Because both the Federation and the Vulcans are generally enlightened and tolerant cultures, not every friend and neighbor of Sarek's family would share that bias. Sarek's wife and son would know many who accepted their humanity. Yet Amanda and especially Spock might still experience the stress and humiliation of bigotry almost every day.

Even so, Spock's conflicted feelings about his partial humanity might have been resolved at a young age, except that his father Sarek himself seems to share the bias, wanting his son to be wholly Vulcan [see box-out: 'The Longest Negotiation']. And since Vulcans generally obey family tradition, Sarek expects Spock to follow him into the Vulcan Science Academy. Then Spock discovers that, despite his exceptional qualifications, the Academy elders consider him inherently inferior because of his human mother. He realizes that at the Science Academy, as everywhere else on Vulcan, all his scholarship, his discipline and his innate talents will count for little. He will be on trial every day because of his humanity.

Spock chooses instead to join Starfleet, where his mixed heritage will not only be accepted but valued. Though this rejection of family tradition leads to an estrangement from Sarek, the price is worthwhile. At Starfleet Academy, Spock finds what is surely his first immersion in a truly multicultural community. Far more importantly, he finds a place where he is judged solely on his own actions and accomplishments – probably for the first time in his life. It must have been transformative for the lonely, bullied half-human child from Vulcan.

LIFE IN THE STARS

As a Starfleet officer, Spock continues to live according to Vulcan ways and nearly always identifies himself as Vulcan, rather than Vulcan and human. Yet he chooses not to associate with many





After the five-year mission ended, Spock returned to Vulcan to undergo kolinahr

other Vulcans in Starfleet, though by the time he is a distinguished lieutenant commander, he would certainly have had some choice in his assignments. Despite the opportunity of Vulcan crewed ships, he always serves with crews that are largely human.

Spock's relationships with his human crewmates, especially his closest friends, are marked by an ongoing conversation about human illogic and emotionalism. "I am familiar with human characteristics, Doctor, I am frequently inundated by them," he tells McCoy ("The Trouble With Tribbles"). As a Vulcan, Spock may sometimes deplore the human capacity to react from emotion, but never at any time do we feel that he considers himself superior to his human friends and crewmates (except, perhaps, in the objective measurements of physical strength and abstract scientific intelligence). On some level, it may even be healing for him to make a joke of the supposed inferiorities that his childhood peers assigned to him.

SPOCK AND SAREK: THE LONGEST NEGOTIATION

Fathers and sons of any race often have troubled relationships, especially when they are as alike and as unlike as Sarek and Spock. Children are deeply intuitive about reading what their parents want from them; so Spock must have understood at an early age that his father wanted him to be wholly Vulcan, inside and out. His behavior, education, values, even his thoughts must conform to Vulcan standards.

In the last days of his own life, Sarek recalls how the young Spock responded. He describes to Picard a boy who had already shut himself off from his father, a boy who would disappear into the wild for days and on his return, would meet his father's commands to explain himself with obstinate silence, even in the face of punishment.

"I never knew what Spock was doing," Sarek says bitterly. In Spock's silence we can see, perhaps, some recognition that there was a part of himself that all Sarek's wishes could not change. ("Unification, Part 1")

So Spock's rejection of the Vulcan

Science Academy must have seemed to Sarek a rejection not only of Vulcan, but of himself. And since Spock had long ago given up trying to explain himself, their silence this time lasted almost two decades. Sarek's near-death in "Journey to Babel" brought them back into a relationship, and Sarek's reaction to Spock's own death and resurrection must have shown Spock how much his father loved him (*Star Trek III: The Search for Spock*).

Despite this, they never achieved a truly harmonious relationship. When Spock confided to his father his hopes for unification with Romulus, Sarek dismissed them as illogical.



Sarek, "Unification, Part 1"

In this, Spock finally transcended his father. He had learned to embrace the possibility of multiple ways of viewing and understanding the universe, ways beyond mere logic yet equally valuable. He also had to accept that his father was never reconciled to the idea that Spock did not think exclusively within the framework of Vulcan logic. He says of his father's death, rather sadly, "I will miss the argument. In the end, it was all we had." ("Unification, Part 2")



"Journey to Babel"



Spock makes contact with the Horta

Yet even after years of distinguished Starfleet service, and the obvious satisfaction he gets from his duties and his relationships, Spock's inner conflict with his bi-racial identity is still unresolved (see box-out: 'The Inner War, the Inner Peace') It takes an encounter with the V'ger entity's vast mind to reconcile him. That perfectly, flawlessly logical being is lost, empty of purpose. He sees at last that logic needs emotion to give it meaning, that his Vulcan and human sides are perfect complements to each other, and that he needs them both (*Star Trek: The Motion Picture*).

For a man who has lived so long with an internal conflict, and learned to reconcile it and finally to thrive, a natural next step is to help others resolve external conflicts. And the biggest arena for conflict resolution is interplanetary diplomacy.

Spock's experiences with diplomacy surely began when he was a young Starfleet officer. In the *Enterprise* missions we have seen, he is usually side by side with his Captain in all kinds of diplomatic actions. These often include Kirk's famous "cowboy diplomacy," such as the resolution of the Eminiar-Vendikar war ("A Taste of Armageddon") and the unification of Sigma

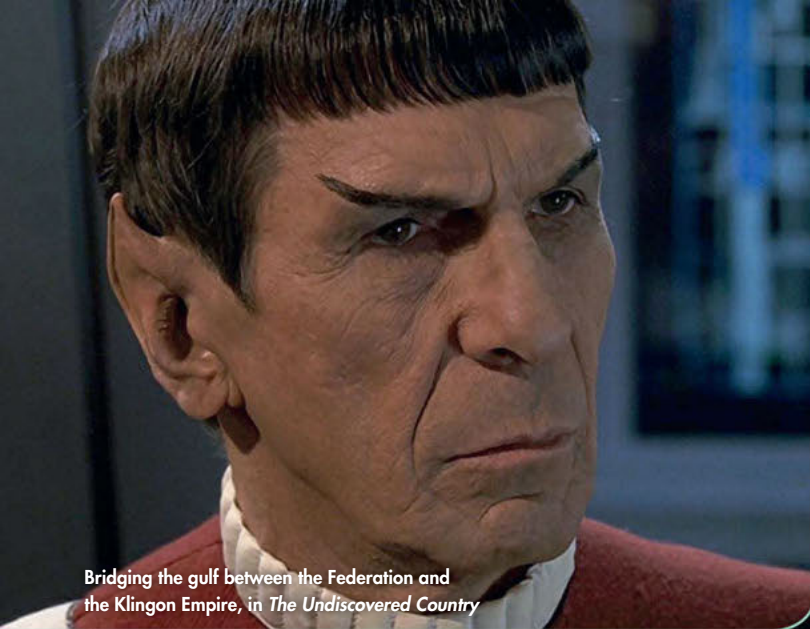
PERHAPS SPOCK'S MOST NOTABLE PERSONAL DIPLOMATIC ACHIEVEMENT AS FIRST OFFICER OF THE *ENTERPRISE* IS MAKING PEACE WITH THE HORTA.

Returning to the *Enterprise*

lotia II ("A Piece of the Action").

Perhaps Spock's most notable personal diplomatic achievement as First Officer of the *Enterprise* is making peace with the Horta, in which he is the lead negotiator, because only he can communicate with the Horta. Through this dialog, each side learns to see the other not as murderous monsters, but as neighbors, no matter how strange. It's a far bigger gap to bridge than the one between human and Vulcan ("The Devil in the Dark").

While the *Enterprise*'s diplomatic victories affect planets and solar systems, Spock's most famous diplomatic coup as a Starfleet officer changes the status of a whole quadrant. He is sent as Federation Special Envoy to the Klingon Chancellor Gorkon to lay the groundwork for the Khitomer peace negotiations. Sarek used his own influence to get Spock the assignment; unfortunately we don't know exactly why Sarek



Bridging the gulf between the Federation and the Klingon Empire, in *The Undiscovered Country*



A difficult childhood

chose Spock, nor how he persuaded the Federation leadership that a Starfleet officer, rather than a diplomat, was the right choice for a mission so sensitive that even Starfleet's top brass were not briefed about it until the last minute.

From start to finish of the Khitomer incident, Spock proves that the strategy, logic and military acumen of a Starfleet officer can be essential to successful diplomacy. His shrewdest choice is selecting his own captain and crew to escort the Chancellor. Spock knows that the Klingons fear and respect Kirk, so they are unlikely to attack a ship under Kirk's escort. He also knows that the support of a renowned adversary of the Klingons will be

excellent public relations during negotiations, among the people of both sides. And it doesn't hurt that when the assassination conspiracy nearly blows up the peace process, Spock's choice of the *Enterprise* puts Starfleet's best "cowboy diplomacy" team on the scene to save the day (*The Undiscovered Country*).

A BALANCED SOUL

At some time after Khitomer, and presumably after the decommissioning of the *Enterprise-A*, Spock retires from Starfleet and spends the next seven decades or so building an impressive resume of diplomatic achievements. What would Ambassador Spock be like, and how might

he differ from his equally respected father?

In "Journey to Babel" we learn that Sarek is already influential among his diplomatic peers, and we see him try the cold wind of logic to calm the notorious temper of the Tellarite Ambassador – with little success. The Andorian Ambassador, well-acquainted with Vulcan thinking because of his people's long, fraught relationship with Vulcans, later advises Spock to forget about logic in his quest for the Tellarites' assassin. This suggestion could be equally well applied to dealing with any other illogical, non-Vulcan humanoids.

And over the next century or so, Spock seems to have learned to apply it, thanks to

SPOCK BRINGS MORE THAN INTERNAL BALANCE INTO THE ALTERNATE UNIVERSE.



his own success in finding a personal balance between logic and emotion. He tells Picard that his thinking is not like his father's. "I always had a different vision than my father, the ability to see beyond pure logic. He considered it weak, but I have discovered it to be a source of extraordinary strength." ("Unification, Part 2")

This must be a remarkable gift to the diplomatic arena – to have not only the precise Vulcan logic that can analyze the most complex situations, but also the intuition that sees past rationality to the underlying motivations of others. Logic would make Ambassador Spock, like his father, a formidable adversary in debate and negotiation. Intuition would give him true understanding of the unspoken fears and desires of alien diplomats and their people – an understanding that must have often eluded Sarek. With that understanding, Spock could find ways to address the unspoken needs as well as the spoken arguments of his diplomatic adversaries.

It's this gift that brings him finally to Romulus. Spock's fascination with the Romulans surely began during the *Enterprise's* five-year mission. "Balance of Terror" and "The Enterprise Incident" showed him that Romulans and Vulcans are far more alike than the leaders of either race want to believe. When Spock meets the Romulan Pardek at Khitomer and sees an opportunity for dialog, he pursues it, for the next 75 years.

By 2368, Spock is convinced that only the Romulan leadership is violent and militaristic.



Any child of mixed ethnicity is likely to feel a conflicted identity, especially if he lives in a community where one of his identities is considered "inferior." And even more when the two races have ways of being that seem exact opposites – Vulcan logic vs. human emotion. How does Spock's struggle with his warring identities shape his abilities as a diplomat and unifier?

Throughout his early life, he struggles to suppress his human nature, blaming every despised emotion on that heritage. He is conditioned by family and peers to see any difficulty with the discipline of logic as a sign of his human weakness, instead of a process every Vulcan must learn. We often see Vulcans experience emotion, though they rigidly suppress any expression of it (Stonn objects to T'Pol's choice of a champion in "Amok Time", Sarek's anger at Kirk over Spock's missing katra in *The Search for Spock*).

Spock's assumption that his emotions are a purely human failing leads him to chagrin, embarrassment, and often pain, whenever those emotions overwhelm him. It's this pain and this mistaken belief that drive him to seek the ultimate Vulcan discipline. After the *Enterprise* crew is broken up, he resigns his commission, returns to Vulcan, and plunges into the kolinahr, determined to purge his human side once and for all.

When even that fails, he rushes to an encounter with the mysterious artificial intelligence, V'ger. By melding with V'ger's vast consciousness, with its "thought patterns of an exactly perfect order," he hopes to find the perfect logic that will finally free him from his humanity.

When he does find that freedom, it's precisely the opposite of what he thought he needed. When he returns from his meld with V'ger, he grasps Kirk's hand and laughs in the pure, unrepressed joy of enlightenment.

"V'ger has knowledge that spans this universe, and yet with all its pure logic, V'ger is barren, cold. No mystery. No beauty," he tells his friends. "...This simple feeling [of hands clasped in friendship] is beyond V'ger's comprehension." (*The Motion Picture*)

After V'ger, Spock never again has to struggle with his own identity. He may choose to live as a Vulcan, but he has clearly integrated both halves of his nature at last. It was all a matter of finding the balance.

This long struggle toward accepting his dual identity surely gives Spock the template for successful negotiations as a diplomat. He can teach opposing parties to listen with respect, even to a feared and despised opponent, because he had to learn to accept and listen to his feared and despised human side.

Many ordinary Romulans are strongly drawn to their peace-loving Vulcan cousins, and stand on the brink of an evolution toward a more enlightened Vulcan style philosophy. They are faced with the conflict between violence and peace, between emotion and logic – and who understands this conflict better than Spock, who carries it in his DNA?

Surely that very personal understanding is one of his driving motivations in risking his life, and the peace of the quadrant, by accepting Pardek's invitation to go covertly to Romulus. Is Spock foolish to trust the Romulans in general and Pardek in particular? He never does trust the Romulan leadership, whom he must know extremely well after his long public career. And it's impossible to believe that he could have been wrong about Pardek for over seven decades of friendship; his judgment is not so poor.



A quest for unity

SPOCK CHOOSES INSTEAD TO JOIN STARFLEET, WHERE HIS MIXED HERITAGE WILL NOT ONLY BE ACCEPTED BUT VALUED.

Far more likely, Pardek was genuinely interested from the first in exploring the possibility of dialog with the Vulcans, and was sincere in his friendship with Spock for most of their long relationship. His role in betraying Spock probably came very late, when Sela and Neral saw that Spock would be the ideal tool for their conspiracy, and used their authority and Pardek's loyalty to compel his obedience.

Though both the conspiracy and Spock's hopes for immediate reunification talks fail, Spock refuses to give up his pursuit of unity. He tells Picard, "The union of the Vulcan and the Romulan people will not be achieved by politics or diplomacy, but it will be achieved... Like the first Vulcans these people are struggling toward a new enlightenment, and it may take decades or even centuries for them to reach it, but they will reach it, and I must help." ("Unification, Part 2")

UNIFIED REALITIES

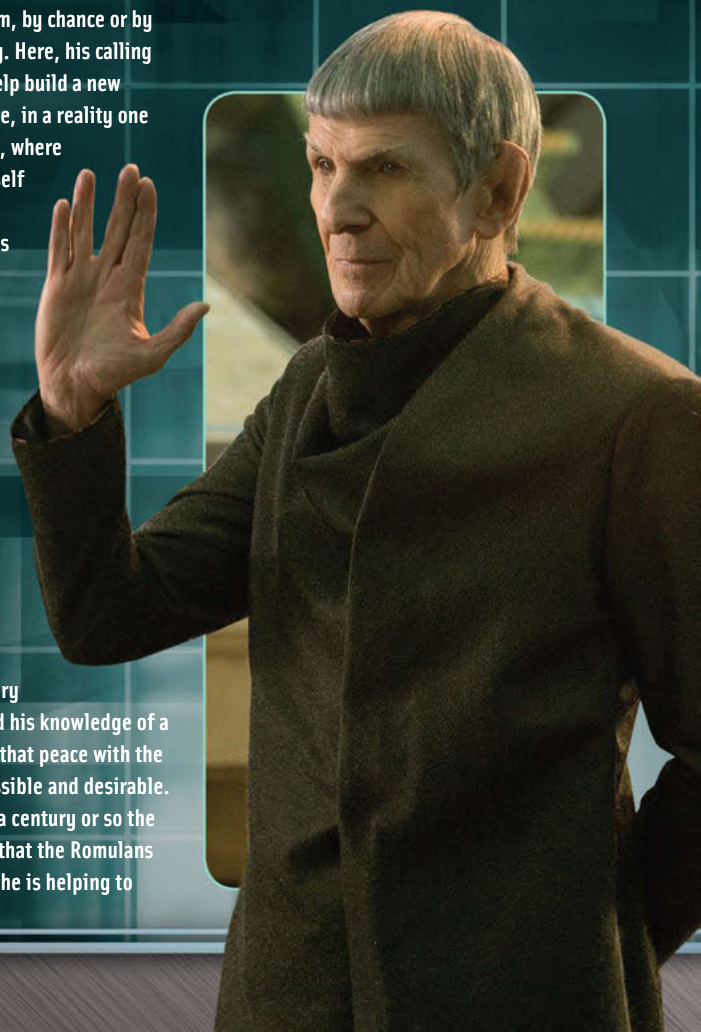
We don't know how or when Spock finally leaves Romulus. But however long he remains there, his work has clearly had its impact by 2387, when the death of Romulus' sun is predicted. The Romulan leadership would never have accepted help from him or the Federation, even in such an emergency, if the ancient hostilities still burned at their old heat.

So Spock's work towards unification in his native reality brings him, by chance or by fate, to an alternate reality. Here, his calling is entirely different – to help build a new Vulcan. How ironic that here, in a reality one step removed from his own, where its version of his younger self also experienced bias and rejection, the elder Spock is held by his own people to be a revered Vulcan elder. We have to wonder how much Spock's unique, zen-like balance of logic and emotion might influence the shape of Vulcan philosophy and mental discipline in this other future.

Spock brings more than internal balance into the alternate universe. He also brings his extraordinary diplomatic experience, and his knowledge of a possible future. He knows that peace with the Klingon Empire is both possible and desirable. He also knows that within a century or so the Romulan sun will die, and that the Romulans will need help. Even while he is helping to

build a new Vulcan, he will surely have both the Klingons and the Romulans in mind in this new universe, and will set the Federation on the long path to making peace with both enemies.

It seems clear that Spock's calling as a unifier, in this or any other universe, will be remembered for generations to come. ▲



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treknology

Compiled by Chris Dows



THE SCIENCE OF SPOCK

HOW LEONARD NIMOY INSPIRED A GENERATION OF SCIENTISTS

Mr. Spock made science cool, and introduced many young minds to the idea that they too could forge their own path through life as a scientist. In true Vulcan fashion, our resident Treknologist, **Chris Dows**, uses logical argument to explain the character's impact on the scientific community.

Much has been said of Leonard Nimoy's approach to the role of Mr. Spock, but most of it concerns itself with the inner – and sometimes outer – expression of conflict the actor conveyed regarding Spock's mixed heritage and constant battle for emotional control. However, in this issue's Treknology tribute

to Nimoy, we'll be focusing on Spock the scientist. Up until *Star Trek* came along in 1966, characters associated with science in popular fiction were usually either mad, evil, or so detached from reality they were barely able to function in normal society. Like so many tropes and expectations, Gene Roddenberry moved away from them in

his bid to give some credence (if not absolute scientific legitimacy) to his vision of the future. Roddenberry needed a character who could add gravitas to the inevitable pseudo-science needed for his futuristic show and, thanks to Leonard Nimoy's sensitivity and skill, Spock proved the perfect answer.

Science Fiction as a genre certainly benefitted from Nimoy's extraordinary portrayal, but Spock's character also influenced Science Fact.

Star Trek has been enormously influential on the lives of countless people, for many different reasons, and as the tributes flooded social media on the announcement of Nimoy's death, it was striking how many real-life scientists felt compelled to express their sadness at his passing. One of the most poignant posts was NASA's Colonel Terry W. Virts tweeting an image of his Vulcan salute. It might not sound like a big



Never far from Spock's reach – a Tricorder

SPOCK'S APPROACH TO AND APPLICATION OF SCIENTIFIC THEORY, INVESTIGATION, AND DISCOVERY MADE SCIENCE LOOK WORTHWHILE AND REWARDING.

deal, but when you realize his hand was pressed against the window of the International Space Station with a partial view of the Earth behind it, you start to understand the full meaning behind his message. Leonard Nimoy and the alien he brought so vividly to life had an impact far beyond a mere television programme filmed on the West Coast of America. It stretched into space itself, and helped hundreds, perhaps thousands of young and adventurous women and men decide science wasn't a nerdy, insular, and lonely occupation, but rather something that could be engaging, exciting, and dynamic.

An Average Day At The Lab

Primarily, Spock's approach to and application of scientific theory, investigation, and discovery made science look worthwhile and rewarding as a vocation. Of course, much of what he did during the three original series (not forgetting

the animated series and six feature films) was artificially exaggerated for dramatic effect – transferring the consciousness of Captain Kirk from Janice Lester and back into Kirk's own body in "Turnabout Intruder," going on a suicide mission to gather data on the terrifying planet killer in "The Doomsday Machine," and successfully calculating a slingshot maneuver to time-jump the *Enterprise* back to 2267 from 1969 in "Tomorrow is Yesterday," isn't exactly an average day at the lab...

However, being a scientist pervades Spock's time on screen – if he's not at his bridge station, he's taking scans on his Tricorder, making observations, calculating eventualities, and providing recommendations to his Captain (never guesses, he doesn't do guesses – not even best ones). Budding scientists picked up on this, but also realized that being engaged in serious pursuits doesn't entirely define you as a

FASCINATING

McCoy: "There's that magic word again. Does your logic find this fascinating, Mr. Spock?"

SPOCK: "Fascinating is a word I use for the unexpected. In this case, I should think 'interesting' would suffice."

This classic McCoy/Spock banter is spoken during a discussion of Trelane's tasteless food in "The Squire of Gothos," and perfectly defines one of Spock's most famous catchphrases. However, its origins go back to the first non-pilot episode filmed, "The Corbomite Maneuver," and was one of Leonard Nimoy's favorite on-set stories. During early rehearsals, Spock's reaction to Balok's enormously powerful ship was to excitedly shout "fascinating," reflecting the tension and excitement of the scene. Director Joseph Sargent wasn't entirely happy with it, and suggested Nimoy take a different approach. So, in the next run-through, Science Officer Spock delivered it coolly and calmly, instantly creating one of his most recognizable characteristics. Spock goes on to say the word "fascinating" 74 times in 42 original series episodes, peaking with a whopping six in "Spock's Brain." It is uttered 11 times in the animated series, four times in the first six films, and once in the alternative timeline *Star Trek* feature. That makes 90 uses in total – fascinating indeed.



"The Squire of Gothos"



"The Corbomite Maneuver"

The cast of *Star Trek*, and the show's creator Gene Roddenberry, at the unveiling of NASA's first space shuttle, *Enterprise*

Image Credit: NASA

(half) human being – there's still time to throw soup at besotted nurses ("Amok Time") or jam on your Vulcan Lute with space hippies ("The Way to Eden").

All Hands On Deck

While logic dictates much of Spock's life, one of his most interesting – and arguably paradoxical – traits was his 'hands-on' approach. This was, of course, another part of Nimoy's masterly portrayal of his character's complexity. Under normal circumstances, logical types would be satisfied with

IN SPOCK, PEOPLE SAW THAT SCIENCE COULD MAKE A DIFFERENCE AND, BY EXTRAPOLATION, THAT THEY MIGHT MAKE A DIFFERENCE TOO.

calculations and the safety of simulations, but Spock was never content with that. He wanted to try things out, see what the results were for real – which is perhaps a step beyond the mentally bruising and disciplined Vulcan training he undertook first as a child, and

again in *Star Trek IV - The Search for Spock*. I would propose that, in order to be the very best scientist, Spock realized he had to attempt the "leaps of faith" so often illustrated to him by Kirk and McCoy. This is exemplified during the events of "Operation: Annihilate!" when



Things get illogical in "The Galileo Seven"

LOGICALLY SPEAKING

In a suitably scientific investigation, we've undertaken a comparison of the number of times Spock declares something "illogical" against uses of the words "logic," "logical," and "logically". Taking into consideration many non-*Trek* fans would stick up their hand, not quite manage to separate their middle two fingers correctly, and quote "It's illogical," over any other Spock catchphrase, the findings might surprise you. "Illogical" weighs in at a respectable 41 uses (the maximum being three times in "That Which Survives"), way below "fascinating," despite it perhaps being more associated with Spock. Both, however, pale into insignificance against the "logic" group. One, or a combination, of those three words are used 136 times, 118 of these spread inconsistently over all three seasons of the original series, and the remaining 18 across the first films. Things went crazy in "The Galileo Seven," where Spock's amazement at failing to control the situation on Taurus II leads to 12 utterances of it not being so.

he volunteers as a test subject to destroy the Denevan neural parasite taking over his body. He might have claimed it was "logical" to be McCoy's guinea pig, but there is something more going on there – a quest for knowledge that stepped outside the conceptual and into the actual. He was, of course, left temporarily blind, but knowledge of his own biology saved him from being too worried – but not nearly as much as it did in "Spock's Brain!"

Real Science

It was this approach to scientific endeavor that appealed to enquiring minds of all ages, ethnicities, and genders around the world. In Spock, people saw that science could make a difference and, by extrapolation, that they might make a difference too. Comprehensive knowledge of a subject was all well and good, but even Science Officers never stop learning – look to the discussion of "Fascinating" and you'll see what I mean (see box-out). Leonard Nimoy himself became heavily involved in "real" science, not so much as practitioner perhaps, but certainly as a commentator and sponsor, and he did much to elevate the popularity of science as a subject deserving mass appeal.

Leonard Nimoy was there at the unveiling of NASA's Space Shuttle *Enterprise* in 1976, and for its retirement in 2012. He gave his time freely and willingly to SETI (the Search for Extra-Terrestrial Intelligence), and proved a great inspiration to Seth Shostak, their senior astronomer. Fermilab senior physicist Don Lincoln was one of many individuals who named Spock as one of their idols, and NASA administrator Charles Bolden reminded everyone that engineers and astronauts were also directly influenced by Nimoy's character. As he stated in NASA's official tribute to Leonard Nimoy, "Spock was much more than the Science Officer for the *U.S.S. Enterprise*".

Given all the empirical evidence, we'd have to agree that is a totally logical conclusion. ▲



A leap of faith, in "Operation: Annihilate!"



SPOCK'S TOP FIVE TREKNOLOGIES

5 ANYTHING HE CAN GET HIS HANDS ON

Whether it's ancient valves on 1930s Earth ("City on the Edge of Forever") or re-activating a malfunctioning alien deflector beam ("The Paradise Syndrome"), Spock can acquaint himself with any technology in record time, thanks to his scientific knowledge.

4 JEPPESEN B-1 EB-8 FLIGHT COMPUTER

Something of an in-joke amongst pilots, Spock is seen using one of these analogue circular slide rules in "Who Mourns for Adonais?", "Mudd's Women," and "The Naked Time." Perhaps he just likes the challenge.

3 TRICORDER

You'll rarely find Spock in a landing party without a Tricorder. His skilful employment of the device has procured everything from life-form readings to geological instabilities – but if it ever showed the survival probabilities for security guards, he never said.

2 SCANNER AND EARPIECE

Sulu had his groovy self-raising helmsman's unit, and Uhura her funky in-ear device, but Spock had both! We never shared what he looked at or listened to, but the information he derived from these devices saved the *Enterprise* on countless occasions.

1 SCIENCE STATION AND LIBRARY COMPUTER

It might have looked like a random array of colorful flashing lights, but Spock manipulated those controls like a concert pianist. In addition to using a voice-activated AI system and integrated information banks, he also had transferable data media – famously the same size as the first floppy discs. It doesn't get more Treknological than that.



ABOUT CHRIS DOWS

Chris Dows has been involved with *Star Trek* for over 18 years, writing for *Deep Space Nine* comics, the *Star Trek Fact Files*, *StarTrek.com* and TokyoPop's *Star Trek: The Manga*. A regular contributor to *Star Trek Magazine* for nearly a decade, he gained his PhD in 2007, and lectures in writing at the University Centre, Grimsby.

tricorder

BOOKS • COMICS • COLLECTIBLES

A look back at the best Spock novels ever, Leonard Nimoy's foray into popular music, and the actor's two autobiographies – essential reading for every *Trek* fan.

Words: Adam Walker

non-fiction

I AM NOT SPOCK

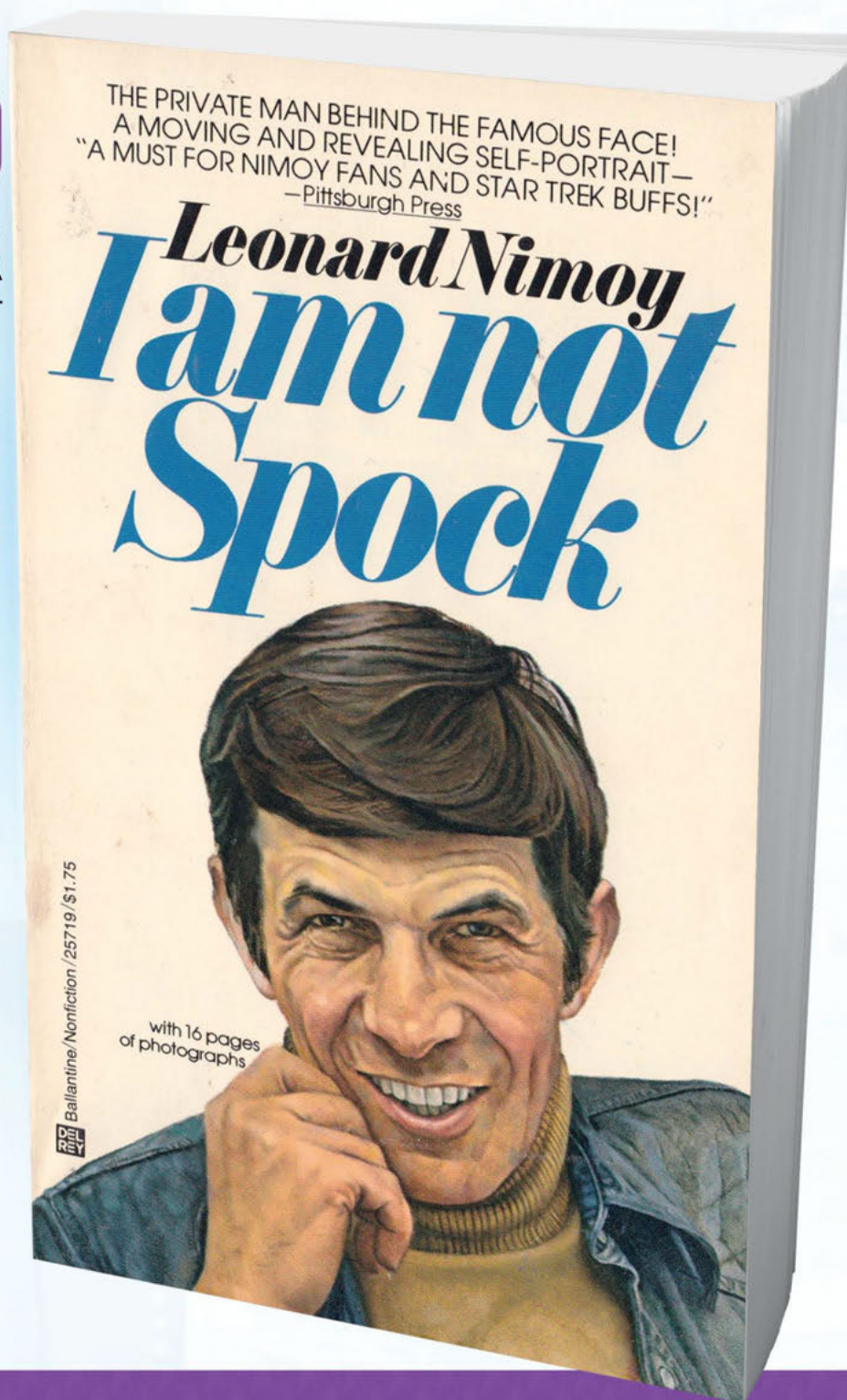
By Leonard Nimoy
▪ Celestial Arts (1975)

Like many, I've carried around a visceral reaction that Leonard Nimoy's first autobiography, *I Am Not Spock*, was a rejection of the Spock character. It turns out that this reaction falls into that category of "don't judge a book by its cover"... or in this case, by its title.

The title originated from a chance meeting with a fan in an airport when a mother introduced Nimoy to her daughter as Spock. The actor later conceded it was a "big mistake" to make "I Am Not Spock" the title, resulting in criticism from legions of fans who never read past the book's cover. Thumbing through the rather heart-warming yet idealistic memoir, it immediately becomes apparent just how much Nimoy loves Spock.

In contrast to his second autobiography, Nimoy is every bit the voice of 1960s youth. He openly describes his struggles as a creative actor to carve out a career for himself in Hollywood.

While the book may be labelled an autobiography, *I Am Not Spock* is perhaps better described as an insight into the actor's state of mind following the cancellation of *Star Trek*. It's a fascinating peek into how Nimoy coped after the show ended, and how he dealt with both his fame and his fans.



I AM SPOCK

By Leonard Nimoy ■ Hyperion Books (1995)

Finally quashing the urban legend of his distaste for his pointy-eared alter ego, Leonard Nimoy released his second autobiography in 1995 – and left people in no doubt about his feelings by calling it *I Am Spock*.

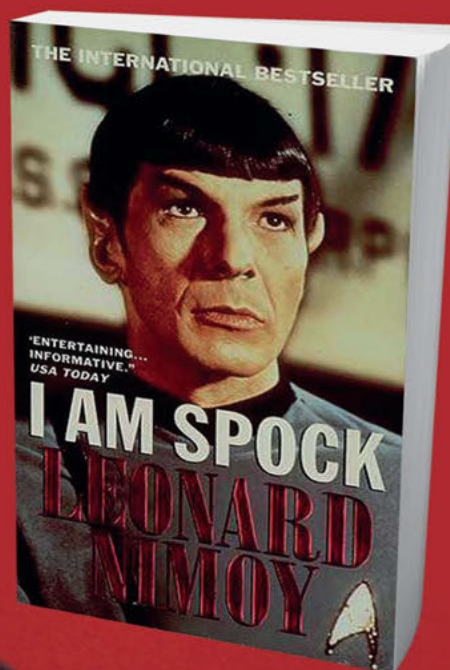
While his first autobiography was full of youthful idealism, the second volume adopts a more grounded tone. The work takes on an almost grandfatherly countenance, reminiscing about his formative years in the entertainment industry. Nimoy reflects on his career with all the modesty and warmth that fans came to associate with the actor in his later life, and there's an abundance of information about Nimoy's time working on *Star Trek*. He recounts fondly his close relationship with the crew – especially William Shatner – and

performs a thoroughly introspective exploration of the Spock character.

I Am Spock is a markedly more mature work than its predecessor, and brings us up-to-date with Nimoy's extensive career outside of *Star Trek*, including his directorial accomplishments in movies such as *Three Men and a Baby*.

To further underline his affection for Spock, Nimoy writes a series of witty exchanges between himself and his character. This revealing dialogue should leave fans in no doubt that Nimoy adored Spock, and retained immense pride in having crafted such an iconic character.

Forced to pick between the two? Go for this volume. It carries the benefit of experience and hindsight, and won't fail to leave you with a very un-Vulcan-like warm feeling inside.



NOVELS

VULCAN'S GLORY

By D.C. Fontana ■ Pocket Books (1989)

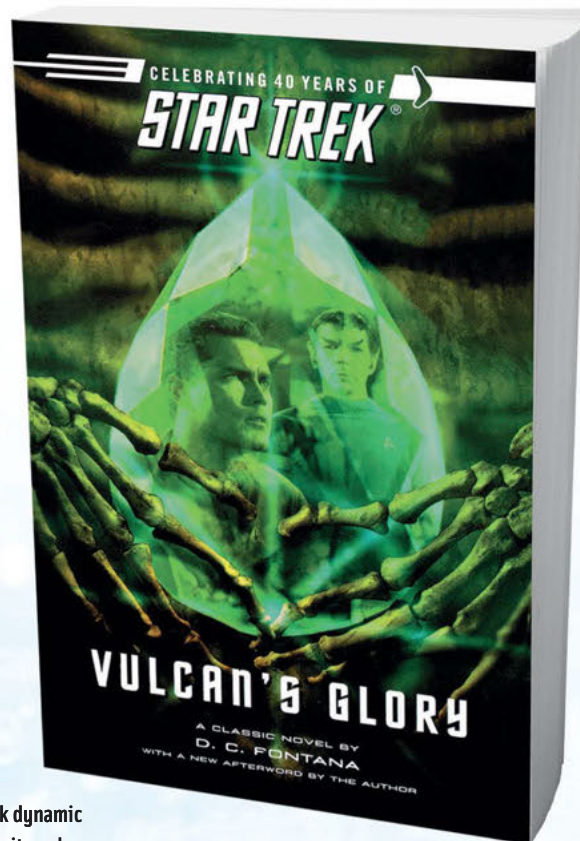
D.C. Fontana was no stranger to *Star Trek* when she penned *Vulcan's Glory* in the late 1980s. She'd already served as script editor on the original series and written ten episodes, including the ever-watchable "Journey to Babel" and "The Enterprise Incident." With such a distinguished career under her belt, she lends added legitimacy to her only literary contribution to the *Star Trek* universe.

Vulcan's Glory chronicles Spock's very first mission aboard the *Enterprise* under Captain Pike, as he struggles to walk the tightrope between his logical Vulcan heritage and a very human-centric Starfleet. Fontana makes no secret of the fact that Spock is her favorite character on the show, and manages to write for him with convincing authority. While there are a large number of clever, interesting ideas injected into the story, they don't always

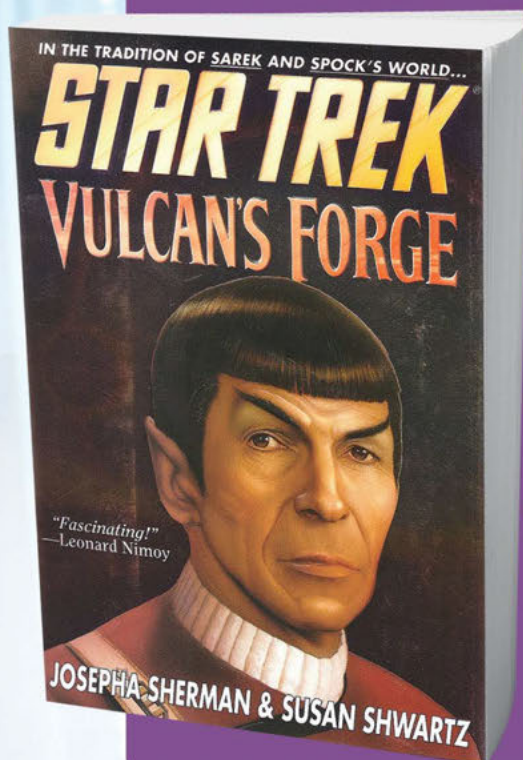
mix as well as they should. The result is at times a rather disjointed affair, with the author constrained by insufficient space to develop her characters and plots to their full potential.

While other characters in the book may come across as rather crudely written (Scotty in particular is relegated to being a one-dimensional Scottish stereotype), Fontana nails Spock's character, motivations and relationships. It should come as no surprise that the Spock/Sarek dynamic is pitch perfect, coming from the writer who established their relationship back in *Journey to Babel*.

While an argument could be made that *Vulcan's Glory* is more a hodgepodge collection



of leftover ideas from 1960s *Star Trek* scripts, it's worth checking out purely for the insightful musings on Spock's character from one of the original writers of the show.



VULCAN'S FORGE

By Josepha Sherman and Susan Shwartz
■ Pocket Books (1997)

Chronologically, *Vulcan's Forge* is the most recently written novel in our best of Spock selection and, as a result, has the luxury of tying together more of the character's on-screen history. Initially set a year after the death of Kirk in *Star Trek: Generations*, we get a glimpse at Spock and the remaining crew of the *Enterprise* coming to terms with the loss of their former captain and dear friend. Rather than descending into sentimental melancholy, the authors use this defining moment to pivot to one of the most intriguing examinations of Spock's life.

Responding to a call for help from his old human friend David Rabin, Spock faces memories from his first encounter with Rabin on Vulcan. The duo were forced to embark on a hellish trek through the inhospitable *Vulcan's*

Forge desert after a violent incident disrupted Spock's coming of age ceremony.

Vulcan's Forge flips between this decisive moment in Spock's past and his current mission to aid Rabin in a humanitarian mission to a distant outpost near the Romulan Neutral Zone.

At its core, the book is a skillful exposé on the evolution of Spock as a character. It tackles some of the more intriguing aspects of Spock's history, including the deterioration of his relationship with his father, Sarek, and the repercussions of his decision to sign up with Starfleet Academy.

Sherman and Shwartz also penned a follow-up two years later, *Vulcan's Heart*, chronicling Spock's time as a diplomat and his developing relationship with Saavik and a youthful Jean-Luc Picard.

YESTERDAY'S SON

By A.C. Crispin ■ Pocket Books (1983)

The late Ann Crispin, perhaps best known for her signature work *Sarek*, started her *Star Trek* writing career back in 1983 with the memorable novel *Yesterday's Son*.

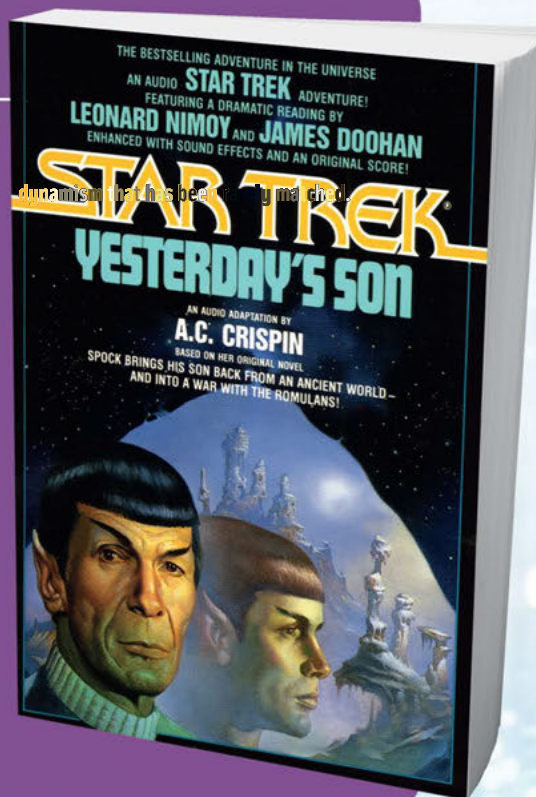
The tome was designed as a sequel to the classic episode "All Our Yesterdays," in which Spock and McCoy are stranded in the planet Sarpeidon's Ice Age.

Crispin picks up the thread of events from *All Our Yesterdays* three years later, when it's revealed that Spock has made the shocking discovery that, unbeknownst to him, he fathered a son on Sarpeidon who was born after the away team were rescued. Spock petitions the Federation to allow the use of the Guardian of Forever so he may travel back to save his son. Heavily suspicious of the Federation's use of the Guardian, the Romulans soon put in an appearance, proving

to be hellbent on stealing the device for their own nefarious ends.

What follows is a fast-paced, first-rate novel that remains high on my list of all-time favorite *Star Trek* books. Spock's son Zar is wonderfully fleshed out as a new character, and his interactions with McCoy are especially well written. Crispin manages to delicately weave together elements from three disparate *Star Trek* episodes (T'Pol from "Amok Time" also makes an appearance) in a way that never feels forced or gratuitous.

Yesterday's Son ties seamlessly into the plot established in the original episode, and still remains an incredibly immersive read over 30 years after its original publication. Crispin was one of *Star Trek's* literary elite – she wrote for the original crew with a realism and



SPOCK'S WORLD

By Diane Duane
■ Pocket Books (1988)

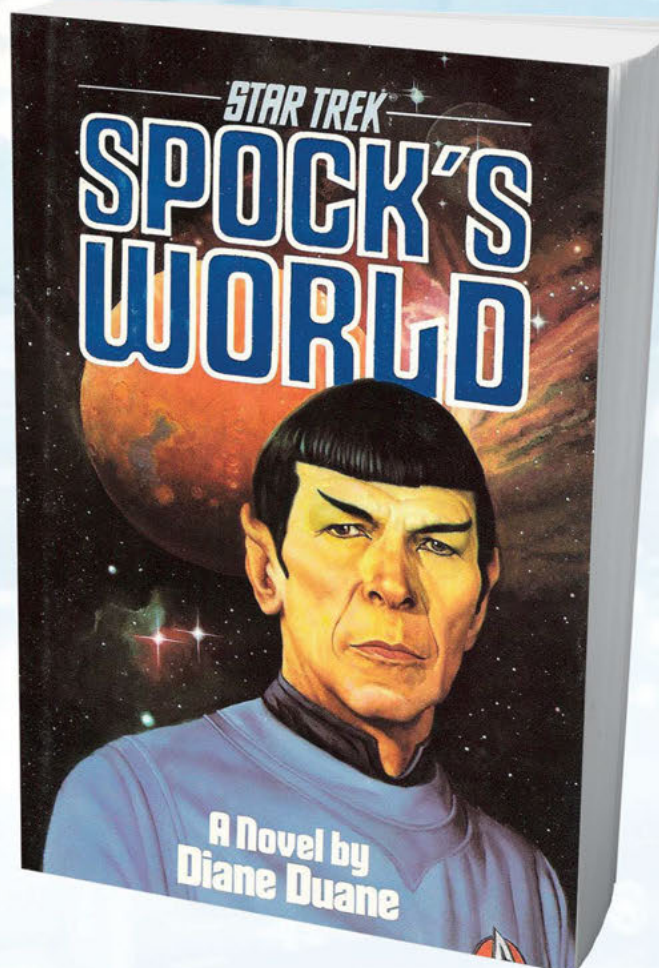
For authors of *Star Trek* tie-in novels, the 1980s was the epitome of freedom. Unfettered by the burden of continuity that would follow after the debut of *The Next Generation*, writers such as Diane Duane added striking color to the virtually blank canvas of *Star Trek* canon.

Spock's World is an exploration of the history of Vulcan, charting the planet's evolution from pre-history through to the 23rd Century, almost in the style of a collection of short stories. This ambitious feat is held together by a primary plot concerning Vulcan's role in the Federation and the possibility of secession. This alone is a fascinating prospect; the Federation has always been represented as an ever-expanding wave of diplomacy and peaceful co-existence. The prospect of leaving such a utopian group was rarely considered.

Star Trek, in particular the original series, had always been primarily concerned with the human perspective on the universe. Duane flips this approach on its head and gets knee-deep into some serious world-building. At one point in the novel, she even implies that the name "Vulcan" was given by humans after the Roman God of Fire. The Vulcans, perhaps as expected, are far too polite to object, "...they have other names for their world, and at least one name that they tell to no one."

Duane's characterization of the "big three" is virtually flawless. You can hear the voices of Shatner, Nimoy and Kelley in the dialogue she delivers for the characters with no effort at all.

There's a reason *Spock's World* spent eight weeks on the *New York Times* Bestsellers list in 1988. Duane poured her love for *Star Trek* into every page and crafted a timeless classic – and perhaps one of the best books ever written about the Vulcans.





MUSIC

SPACED OUT: THE BEST OF LEONARD NIMOY AND WILLIAM SHATNER

Universal (1997)

Both Leonard Nimoy and William Shatner embarked on music careers in their post-*Star Trek* years, with degrees of success that might say more about your personal taste than the artistic integrity of their recordings. *Spaced Out* collects their individual efforts together on one album, featuring 24 famous hits performed in styles that defy categorization, veering from the tongue-in-cheek to the outrageously surreal. You'll either wish your ears had never been born, or embrace it as a much loved guilty pleasure.

Shatner's vocal style can only be described as unique. His covers of Bob Dylan's "Mr. Tambourine Man" and The Beatles' "Lucy in the Sky With Diamonds" are the pinnacle of bizarreness, and leave you wondering what alien force Shatner was channeling to achieve such performances.

Of Leonard Nimoy's renditions, the biggest bonus here is the inclusion of the infamous "Ballad of Bilbo Baggins." The ballad, originally released in 1967, tells the story of Bilbo's adventures in the classic Tolkien novel, *The Hobbit*. It achieved cult status after being revived as an internet

phenomenon in the early 2000s, and turned up again in a 2013 Audi automobile commercial starring Nimoy alongside 21st Century Spock actor Zachary Quinto.

"Highly Illogical" is another noteworthy track, in which Nimoy sings in character as Spock, giving a rather goofy indictment of the human condition. Still, at least Nimoy's performances are somewhat melodic, compared to the spoken-word delivery of Shatner.

So bad it's good, pick it up if your curiosity has been piqued – but do so at your own peril!



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AND FINAL SEASON



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QUARK'S BAR

YOUR TRIBUTES TO LEONARD NIMOY

Share your *Trek* tales, photo memories, art, and creativity with fans far and wide. Email starttrekmagazine@titanemail.com, and we'll find a corner of Quark's Bar to showcase them.

Leonard Nimoy was an inspiring man, full of character and morality. A man that portrayed an alien who blocked out emotion, yet showed humanity's most honorable traits. Leonard Nimoy was beloved on and off screen, and his legacy shall be preserved with the works of his life. His presence shall be missed.
Kaleb Wilson

Leonard Nimoy and Spock were both very good teachers of important things about life and living. I always listened carefully. I also enjoyed seeing Spock showing up at the right time with help to save the day.
Johnny Dedeltz



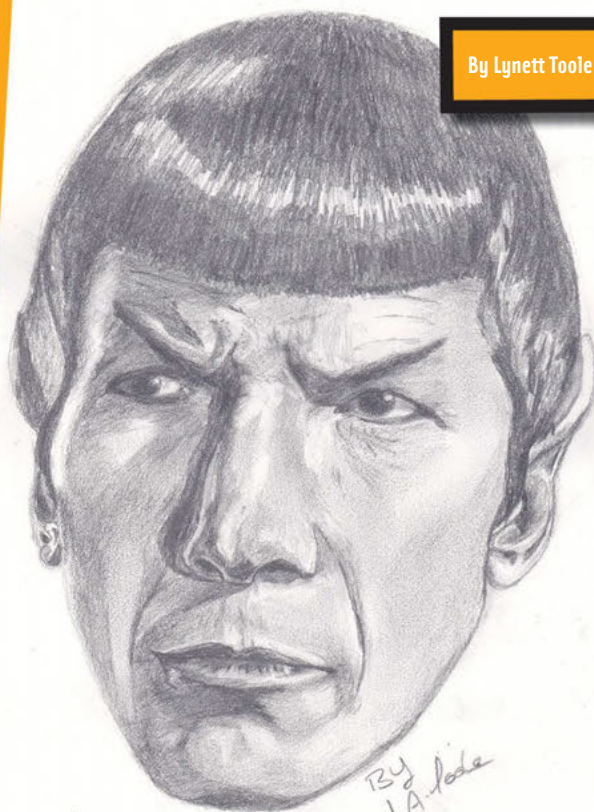
Mark Wooton and his sister, dressed for Halloween, 1967.



By Christopher Dalton



He was a wonderful person and a fascinating Vulcan. I made these dolls to remember him.
Крюкова Ульяна



By Lynett Toole

AN INSPIRATION

As a young Latina growing up in the southwest in the 60s and 70s, there were no role models for us. At least that is how I felt. I grew up feeling all alone and with no one to inspire me as an intelligent, determined, young minority girl.

I then found *Star Trek*, and in particular Mr. Spock. I loved that this character was different, intelligent and strong, but yet seemed lost. I felt that I'd found someone like me. Spock did not care about how others thought about him – he knew that he was intelligent, determined, on a mission, and content with himself. Just like I was/am. Someone like me.

Because of this, Mr. Spock (Leonard Nimoy) inspired me to be what I was supposed to be.

After graduating top 10% of my high school class, I went into the U.S. Navy, and then I went on to study electrical engineering, a science field. I succeeded in attaining my bachelor's degree in electrical engineering, and I was so happy and excited that I had accomplished my dream. I have always had Spock in the back of my mind as I moved forward in attaining my life's goal.

I was able to meet Leonard Nimoy before he passed away. I had my picture taken with him and I had him sign a copy of my degree. I was overwhelmed and so happy that I had the opportunity to meet him and let him know how he and Mr. Spock had impacted my life.

Lupita Sisneros

I was fortunate to meet Leonard Nimoy many years ago, when he was appearing on stage in *Fiddler on the Roof*. He took the time to speak with me for my high school newspaper, and that interview sold out the paper. I have always remembered his kindness to a kid he didn't know. He will always be my hero.
Robert J. Bauman



The character of Spock taught me that being different did not make you less valuable, it made you unique.
Steve Murray, Memphis

R.I.P. Mr. NIMOY

It was an honor and a privilege to have had the opportunity to spend time with you and your wife while you were in Seattle. I will never forget that day, and will never forget you. I have been and always will be your friend and fan.

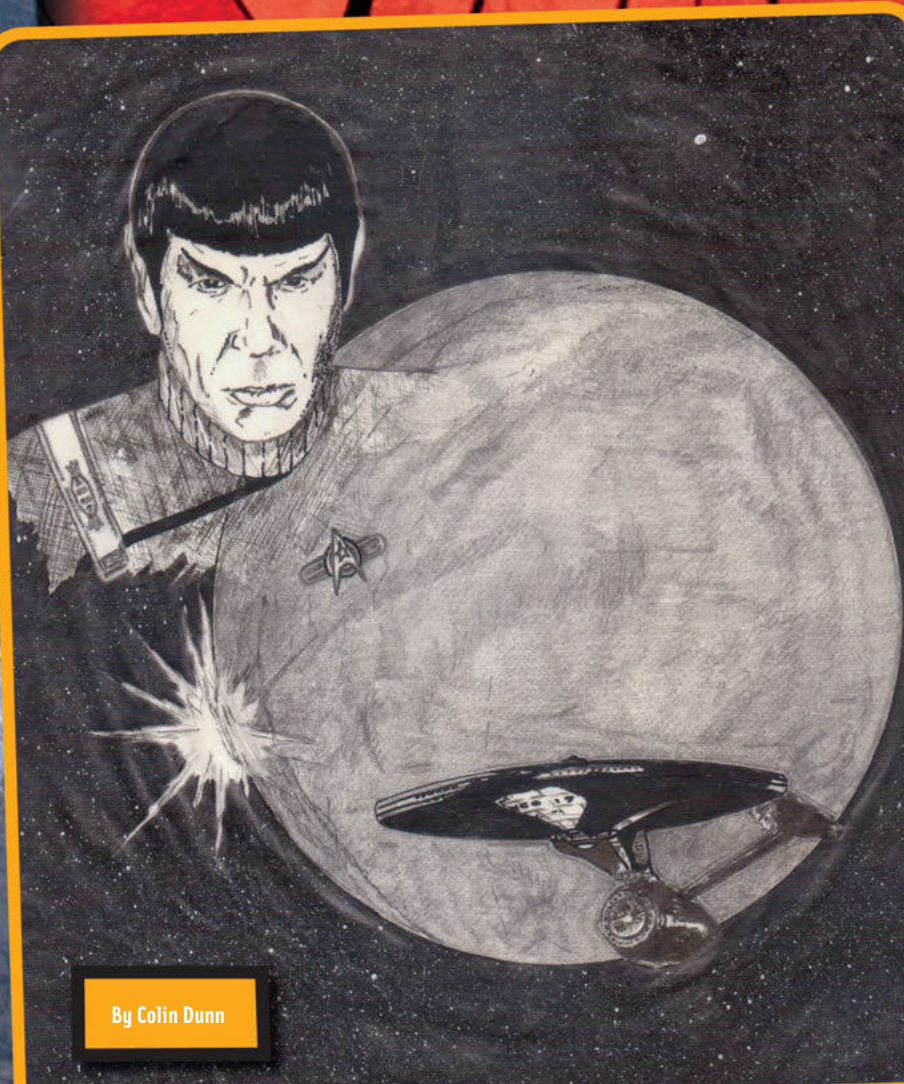
Jeff Puchar

Leonard Nimoy was an inspiration for many. His new voyage begins, second star to the right and straight on 'til morning.
Colin-Matthew Gunn-Jarrett

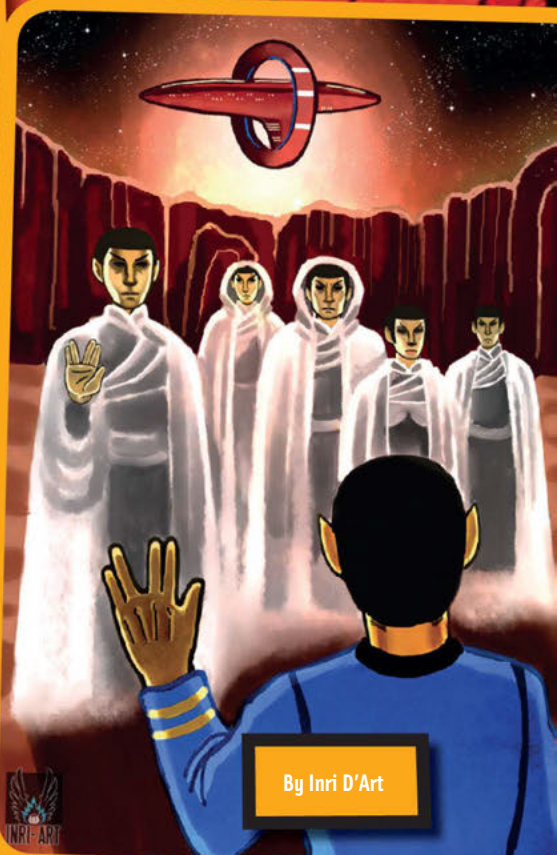


I wish I could better articulate the impact Mr. Nimoy had on my life, but I can say that I've been inspired by his work, his character, and his life. He will be greatly missed and forever remembered.

Timothy Wolf



By Colin Dunn

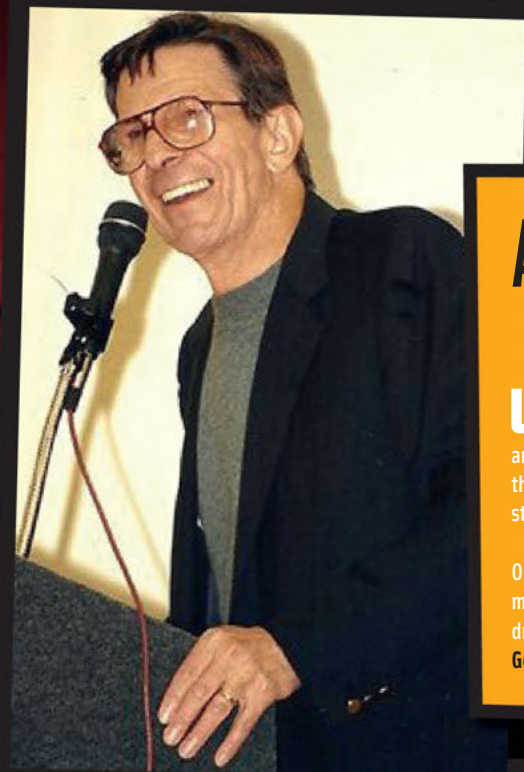


By Inri D'Art





Peace and long afterlife for him. May his spirit lie in Shakari.
Eion Bend



A CHILDHOOD DREAM

Just over 20 years ago my friend Robert, my wife Liz, and I went to a VulCon *Star Trek* convention in Atlanta, where Leonard Nimoy was the guest speaker. We sat on the front row, and after he finished his talk he asked for questions. I raised my hand.

Mr. Nimoy pointed at me, indicating for me to ask my question. I asked how he felt about seeing *Star Trek* immortalized at the Smithsonian? He looked at me and said, "Have you seen it?" My reply was "Yes, Sir." He then asked, "What did you think?" WHAT?! He is asking *me* a question? I replied how thrilling it was being able to stand so close to the world of *Star Trek* I had only seen on television.

Sometimes the line between fact and fantasy/character and actor can be blurred. On that afternoon, in front of hundreds in the audience, Mr. Nimoy acknowledged me, but for the briefest of moments Mr. Spock was also in the room – and a childhood dream became a reality.

George Wingard



Thanks for taking us where no one has gone before.
Beth Weber



CLOSE ENCOUNTER

I wanted to share the story of my encounter with Leonard Nimoy at a convention in Massachusetts ten years ago.

Tara and I had been dating for about a year, and she knew I was a big *Star Trek* fan. She had never been to a convention, and she asked if we could go so she could see what they were like. Leonard Nimoy was the guest of honor, and we were fortunate that the tickets we bought included a photo-op.

Everyone in line was so excited that we were going to meet Mr. Spock... except Tara. She was playing it cool. "Yeah, great, we get to meet the actor who plays Spock." That lasted until we got in the room. There he was, sitting on a stool, shaking hands with fans, a big smile on his face. Suddenly, I hear a squeek from Tara. "It's... It's... Leonard Nimoy!" I look over, and I see she has this big goofy grin on her face. I knew then that I had found someone who was just as nerdy as I am.

Tara and I eventually got married, and those pictures are proudly displayed in our home to this day.

George J. Hill

SPOCK VEGAS

People have always been amazed by Paul Forest's resemblance to Spock. Known as "Spock Vegas," he has developed a legion of devoted fans, with over 2,000 followers on his official Facebook page. Over the years, Paul has worked on Fremont Street in Las Vegas, Hollywood Blvd. in Los Angeles, and Dundas Square in Toronto, meeting thousands of people each day. He has also appeared as Spock at many fan conventions, and everywhere he goes he receives compliments and smiles from those that he encounters.

In 2013, at *Destination Star Trek* in London, Paul had a chance to ask Leonard Nimoy a question during Nimoy's Q&A via Skype. The moment Nimoy saw his doppelgänger, he joked, "What is this? It's like looking in the mirror!" drawing much laughter from the assembled fans.

When David Cheng (pictured) spoke with Paul following Leonard Nimoy's passing, the street performer and life-long *Star Trek* fan revealed he feels a greater sense of responsibility in carrying on the legacy of Spock, and plans to continue portraying the logical Vulcan at future fan conventions as long as he can, because of people's love for Mr. Spock.

David Cheng & Paul Forest



Reunited

De, Jimmy, Gene & Majel
Welcome Leonard into the
undiscovered country...



REUNITED

When I heard that Leonard Nimoy had died, I wanted to do something to express my feelings on his passing. I drew a picture of Leonard being reunited with those members of the *Trek* family that had gone on into the undiscovered country before him – De, Jimmy, Gene and Majel.

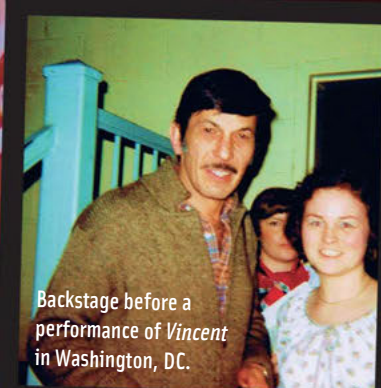
Bernie Seilhamer

"I met him a few times," says Bernie of his encounters with Leonard Nimoy, "My younger brother, Kyle, and I attended the *Farewell to Scotty* convention in 2004, where we got our picture taken with the surviving original series cast (I'm in the middle, between Nichelle Nichols and Walter Koenig). Kyle and I again posed for a photo op with Leonard in 2009 (I'm wearing the Spock T-shirt, on the right)."





Bonnie's college dorm, 1976



Backstage before a performance of *Vincent* in Washington, DC.



Bonnie Moss and Leonard Nimoy at the Massachusetts Museum of Modern Art. Bonnie was the primary sponsor for his exhibition "Secret Selves."

We've lost a legend. Thanks for allowing me to travel throughout the boundaries of imagination!
Rick Jones

HIS LEGACY

Mr. Spock was both alien and everyman, making his appeal both intriguing and comforting. Much has been written on Spock's intelligence, attractiveness, philosophy, commentary on the 'human condition,' humor, loyalty, generosity and... I'll add something that should also be recognized – his basic goodness and kindness.

Leonard Nimoy personified these traits, actions and gifts, both within and outside of the character. I became a fan during the original series, joined his fan club as a teenager, then had his photo prominently displayed in my college dorm room. In 1979, we met for the first time and over the next 36 years I was privileged to remain a fan as well as being introduced by him as a friend.

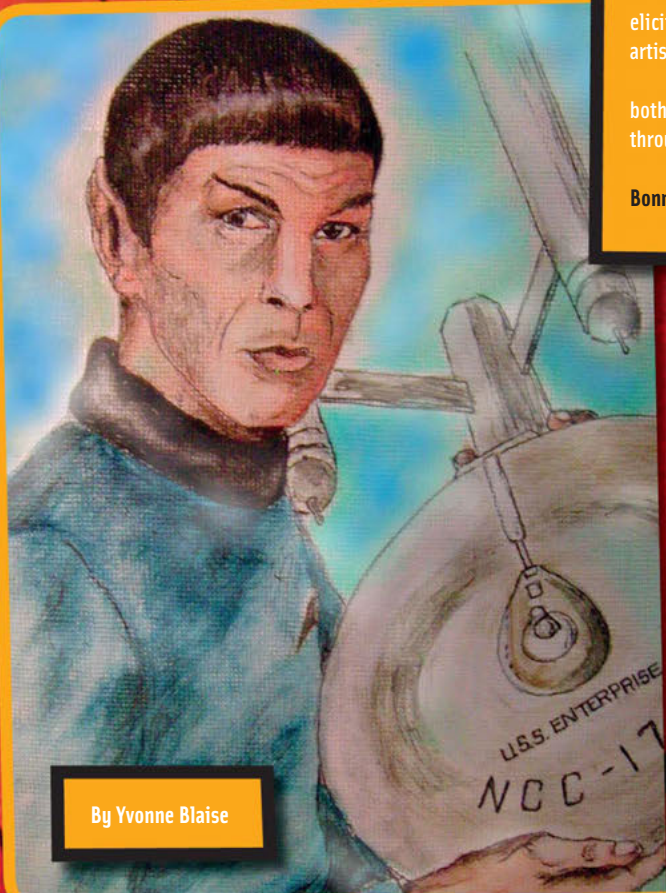
After his theatre performances, I watched him patiently sign, speak or pose for a photo with EVERY person present, no matter the hour or the time it would take. He preferred "Trekker" to "Trekkie," believing that this imparted more dignity to fans, whose affections he never took for granted.

He was always genuinely amazed and touched by the efforts and devotion he elicited from so many individuals, who learned to respect both the man and his artistic endeavors.

Leonard Nimoy entertained, inspired, supported, gifted and enlightened people both within and beyond *Star Trek* fandom. He did this with his multiple talents, through his personal example and yes, his basic goodness and kindness.

A legacy like this will live forever.

Bonnie Moss

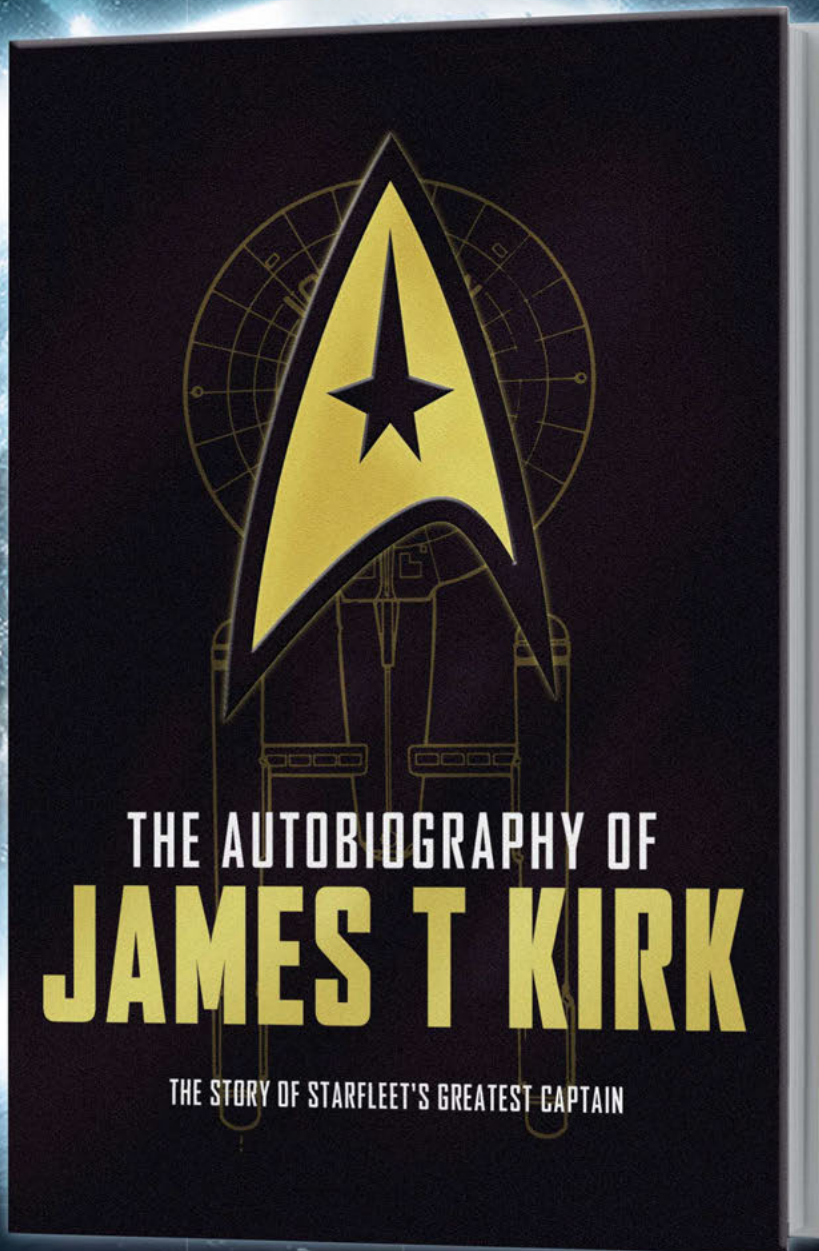


By Yvonne Blaise

Since the first time I had the pleasure of watching Leonard Nimoy as Spock, I've felt a deep appreciation for the character. That appreciation only grew when I began to learn more about the man behind those pointy ears. In reading about Nimoy's struggles as the only Jewish kid in his community and his feelings of being an outsider among his peers, I found a kindred spirit. His work, whether it was acting, directing, or simply creating, was always filled with such energy and passion. An old Hebrew proverb came to mind in the aftermath of his passing – "Say not in grief he is no more, but in thankfulness that he was." The world will never forget Leonard Nimoy, and I'll never stop being thankful for his positive influence in my own life.

Hannah Stein

FROM CADET TO CAPTAIN, MY LIFE IN THE STARS

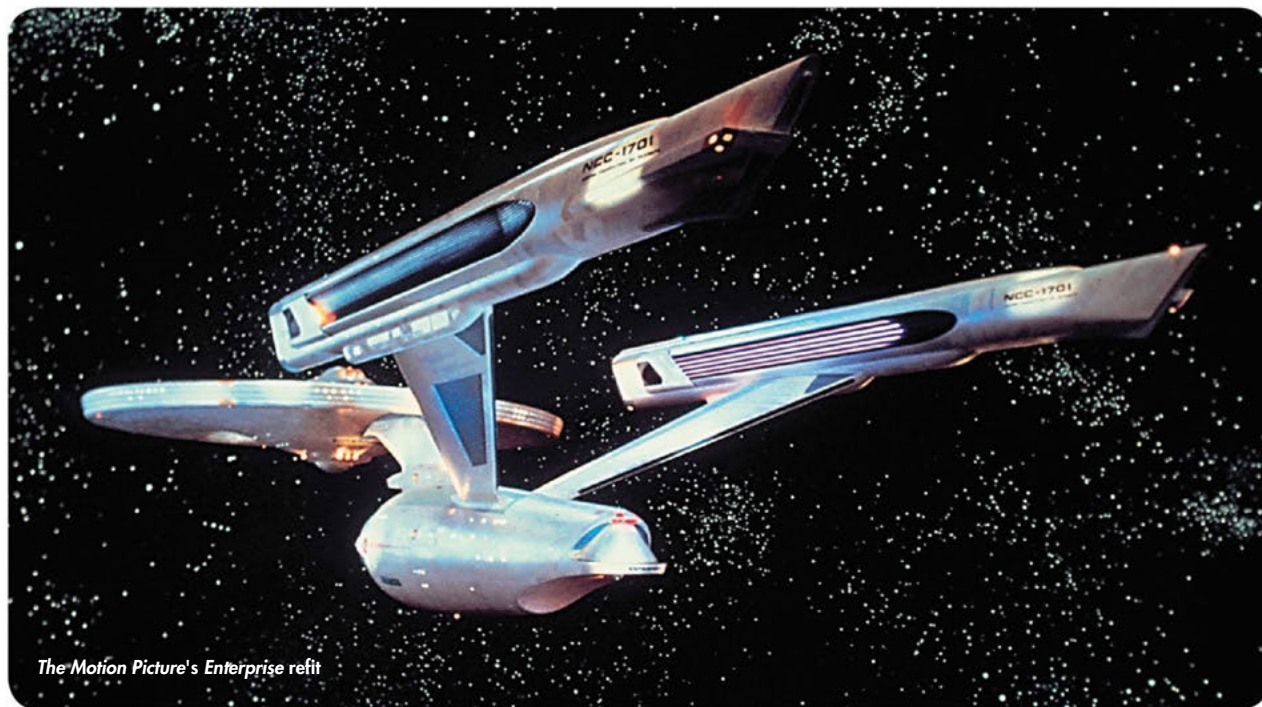


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Confused about canon? Struck by a continuity conundrum? Then our resident Trexpert, Larry Nemecek, is here to help. Contact us at: starttrekmagazine@titanemail.com, or via larrynemecek.com



REDESIGNING THE FUTURE

I have long appreciated Matt Jefferies' ability to design the future, and the *Enterprise* is an important part of my growing up. Andrew Probert is credited with the redesign of the *Enterprise* for *Star Trek: The Motion Picture*, however, I recently became aware of the designs Mr. Jefferies had already sketched for the planned TV show *Star Trek: Phase II*. Not to disrespect Mr. Probert at all, but aside from removing the active Bussard collectors from the warp drive nacelles and some minor changes to

the saucer, why was Mr. Probert credited for the *Enterprise* redesign?

HENRY L. MARTIN

Andy Probert did indeed work on the refit *Enterprise*, plus many of the spaceships, structures and interior concepts of *The Motion Picture*, but his wasn't the only hand on the tiller: Because of the labored history of *Star Trek*'s various abortive comebacks throughout the 1970s – from small movie, to TV show, to TV movie, to *big* movie – the 1701 refit

passed through several hands, in the longest design gestation in *Trek* history. It's a pretty complex tale, and it's no wonder it often gets simplified. But, yes – the original *Enterprise* designer Matt Jefferies did indeed offer notes and major sketches early on for the 'movie upgrade,' but his day job as production designer for Michael Landon's *Little House on the Prairie* series meant he was unable to work on it full-time. After his "same-but-different" concept drawings led the way, the major illustration work by Mike Minor and production



The *Enterprise* gets ready for a slingshot to yesterday

designer Joe Jennings (of the *Phase II* TV crew) followed, even as the first model built for TV by Paramount's Magicam unit was deemed too low-res for a movie, and was discarded mid-build. Then Doug Trumbull and Harold Michaelson (the big-budget *Motion Picture*'s VFX chief and Production Designer, respectively), made the final pass on details and texture, in tandem with director Robert Wise, producer Gene Roddenberry, and Probert.

Less than a decade later, of course, Andy Probert did wind up being the primary illustrator-designer for another ship you might have heard of: the *Enterprise-D*.

MORE TIME FOR TIME TRAVEL?

Kirk's era demonstrated the ability to pull off time travel. So, why was it employed so rarely?

KIRK BOLAS,
AUBURN, CA

From an in-universe perspective, having accidentally made a time trip via solar slingshot in "Tomorrow is Yesterday," and used it by choice for purely historical research in "Assignment: Earth," the experience of meeting Gary Seven must have proved sobering for the Starfleet of Kirk's era. The Federation soon got the message that mucking around with time streams had the potential to cause universe-altering accidents, long before the Department of Temporal Investigations of *DS9*'s "Trials and Tribble-ations" was known to be checking and policing such screw-ups.

Having said that, according to agents Dulmur and Lucsley, we know that Kirk wound up with 17 "temporal violations" on his record, so

the good captain was no stranger to time-travel, even if he mostly did it off-screen.

If we're talking about time-travel in the behind-the-scenes sense, as a story device utilized by writers and producers – well, no one likes the dreaded "reset button!" Time travel adventures are cool, but they bring groans from creators and fans alike if overused, so it's probably a plot device saved for the very best of story uses.

GOING DELTA

Why did different captains and officers on other ships in the original series wear different chest emblems than Kirk, Spock, and the *Enterprise* crew? What did the other chest emblems represent and mean? Wasn't the triangle emblem standard issue yet?

JON BRUNETTE
BROOKLYN PARK, MN, USA

It's an evergreen question, and one worth revisiting – especially when, as in this case, new information has come to light! Until Starfleet pretty much consolidated the emblem's design across the fleet to the famous delta, following the end of Kirk's historic five-year mission (an honorary move that's oft-discussed by creatives, but which is actually non-canon), individual ships had individual insignia designs. This was seen in the different chest insignias from Kirk's earlier command years (those of the *Constellation* and the *Exeter* come to mind), and with the *Defiant* patch of "The Tholian Web" retconned in *Enterprise* nearly 40 years later. The "later" history of early Earth Starfleet's shoulder patch designs for individual Archer-era NX ships would seem to serve as a lead-in, as well.

But, lo and behold, we learn something new every year. Recently a 1960s memo came to light from the always-amazing (and ever under-credited) producer Bob Justman, revealing that varied Starfleet ship patch designs were never the intention: In the memo, he comically shames costume designer Bill Theiss over the unique patch design for Ron Tracey and his fellow *Exeter* crewmembers, not noticed until the dailies were screened – and too late to change. In hindsight, it would seem Theiss was simply following on from the precedent set by Decker's *Constellation* insignia of "The Doomsday Machine" – a precedent the usually nit-picky Justman either missed or forgot. Justman's original intention does explain away the 'gaffe' of other officers seen in the bars of "Court Martial" and "The Trouble With Tribbles," wearing the *Enterprise* patch, and was probably done as much for budget/time/sanity reasons as concept. But, the deed is done – and it would not be the only original impulse that evolved over *Trek* history.

Time cops Dulmur and Lucsley



CANON FODDER

This issue we're debuting a brand-new corner of *A Fistful of Data*, which we're calling "Canon Fodder" (catchy, eh?). We'll be connecting the dots of *Trek* chronology in ways that, perhaps you've never thought about before. For our first look into a baffling corner of continuity that isn't exactly the smoothest spot in the *Star Trek* sandbox, let's go green...

Here's a "problem" in *Trek* canon that was 40 years in the making: Orion "slave" women — are they, or aren't they?

The wild, earthy Orion "animal woman" traded as a slave, as featured in pilot episode "The Cage," (reused in "The Menagerie," and a prominent still in seemingly every end credit sequence of the original series) is etched into our minds, an image about as iconic as it gets. But it's one that's never revisited (the insane Marta of "Whom Gods Destroy" aside) until 40 years later, in 2005's "Bound," when the *Enterprise* series springs a dramatic twist on us: the "slave" women are only a ruse, a ploy to deceive the galaxy, and it is the *men* who in reality are controlled by the *women*. It's a great reverse of our expectations, but — say what?

Think about it: If Archer and his *NX-01* crew have learned of this ruse, they'll have filed a detailed report (not that they did after their unwitting Ferengi contact...) — so how can we explain the fantasy tapped from Pike's mind a

century later that propels Vina's iconic dance and "for sale" status?

From my countless years writing this column you'll know how much I enjoy "connecting the dots" to flesh out canon, but I'm often amused at the hard time people sometimes have simply getting from Dot A to Dot B — and the Orion 'gaffe' is one of those, for it is easily resolved. Pike's experience with the Orions is, indeed, a *century* after Archer's run-in — and a lot can happen in a century! My take is that the men rebelled sometime after Archer's era, gaining the upper hand over the ruling women, then built Orion crime into a persistent, ugly thing, from the "pirate and smuggler" mentality of Kirk's era and the Babel Crisis, right up to the modern, diversified structure of *DS9*'s Orion Syndicate (even though the term had been around for at least a couple of centuries).

Of course, what really keeps the Orions out of the Federation's union of equals is their refusal to answer one simple question: why should anyone be a slave to anyone?

DATA CORE LARRY NEMECEK

Coming from a background in news and theatre, Larry Nemecek now creates his TREKLAND blog and videos, alongside archives at larrynemecek.com, sporting his longtime career as *Star Trek* author, editor, studio consultant, interviewer, speaker, archivist and even film site tour leader. Producer of documentary *The Con of Wrath*, and his *Trekland: On Speaker* remastered interview archives, Nemecek's "*Star Trek: Stellar Cartography*" book and maps set is available now from 47North/Amazon.



For sale (but not really)



For sale (but it's just a dream)



Not for sale (damaged goods)



CAPTIONS LOGGED

Archive images, lost and found...

With Leonard Nimoy in our thoughts this issue, I wanted to find an offbeat lost and found shot for you. Who knew that the one I chose on April 28, a publicity shot from the earliest days of the series, would soon be as poignant as it is playful, featuring as it does actress Grace Lee Whitney – who died on May 1, 2015, shortly before we went to press – in her role as Yeoman Janice Rand.

It reminds us how those embryonic days for all things *Star Trek* must have been heady and experimental. Whitney was originally signed to a seven-of-thirteen episode guarantee – the same as DeForest Kelley and George Takei at that time – and the call-sheets for “The Corbomite Maneuver” show her in the #3 slot, after William Shatner and Leonard Nimoy. The actress herself talked about the original idea of Rand being built up in the dynamics of the show’s cast, as evidenced in a host of early promo pics of this early version of the “Big 3,” including

one in which she wears command gold and sports a "Number One"-style hairdo. As we remember both Leonard and Grace Lee – well, this shot is simply adorable.

As for Rand and Spock, though, what do you think is going on here – and what might alternate universe Uhura have to say about it?!

Send us your captions and let us know!

**Send your hilarious
Trek captions to
startrekmagazine@titanemail.com,
and we'll print the best
in our next issue!**

LAST TIME, IN CAPTIONS LOGGED...

I'm not saying this set is like being in prison, but there's a Bat'leth smuggled hidden inside this birthday cake!

*Caption Logged
by Russell Dodds
Amersham, UK*



They're the Worst Crew in Starfleet!



Ensign Bunsen



Dr. Ann Dorian



Lt. Bucket



Capt. Clinch



Mr. Woof

STARSHIP TREKKERS

"These Aren't the Voyages..."

ENSIGN'S LOG:

I had this terrible dream that my whole life was just a dumb holodeck program, then I woke up and found myself living on Earth in 1790 -- and some crazy guy on a horse was about to chop my head off...

YIKES!

SUDDENLY...

Computer, end program!

What the...? What's going on?

You selected the wrong program. "Sleepy Holodeck" is an adventure series, *not* a rest and recreation package.

Hey, can you access *all* the crew's leisure programs...?

AND...

We *really* shouldn't be doing this...

Shh! So, Ann likes murder mysteries. What about Woof?

He has a thing for fresh 'Owon egg omelette.

Speciality of the NX-01's head chef...

So what do *you* do to relax?

Ahem... why don't we just skip my program?

Shame the captain's program is security encoded. I wonder what he gets up to?

INSIDE THE HOLODECK...

I *know* it's hard, Mr. Sock, but we have to keep *practicing*!

NEXT TIME: TURANDOT INTRUDER!

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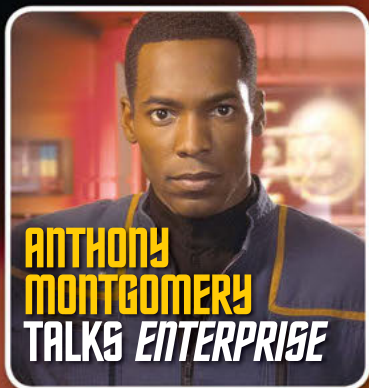


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